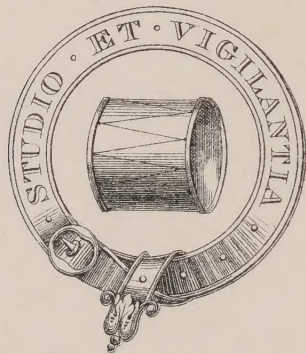


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The limits of a Preface would not admit of an enumeration of the Literary treasures contained in the Collection, but the following may be cited, among others of great interest and rarity, illustrating the unceasing perseverance of the late possessor.

The works of Shakespeare form a very important section, and comprise the First Four Folios, all of the first class, and much finer copies than can ever again occur for sale. The Quarto Plays, too, present a remarkable feature, the following being of the first edition and of the highest degree of rarity :—

The Tragedie of King Richard the Second; the Tragedy of King Richard the Third; Love's Labors Lost; Tragedie of Romeo and Juliet; Chronicle History of Henry the Fifth; History of the Merchant of Venice; Much Adoe about Nothing;



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Among the Shakespeariana will be found some interesting Articles; including one illustrative of the Shakespeare Jubilee, a quarto volume of great interest, being enriched with original Drawings, Portraits and other important illustrations.

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of Daintie Conceits; Story of King Daryus; Meeting of Gallants; Old Meg of Herefordshire; an extraordinarily curious Collection of Penny Merriments, and Popular Histories; Roy's Rede me and be nott Rothe; Kynge Rycharde, Cuer du Lyon; Unique Scottish Chap Books; Smith's Chloris; Sonnets to the Fairest Coelia; History of Tom Thumbe; Watson's Passionate Century of Love; Westward for Smelts; and many other of the rarest works within the range of English Literature.

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graph inscription *8vo. 1705*
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- 70 ARTHUR AND THE KNIGHTS OF THE ROUND TABLE, Parismus, Guy Earl of Warwick, Gentle Craft, Thomas of Reading, Fryar Bacon, Doctor Faustus, Mother Shipton, Doctor Merry-Man, *illustrated with woodcuts, half bound* 4to. Newcastle, n. d.
- \* \* \* Ritson's copy, with signature and contents in his autograph.
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*fine copy, calf extra, g. e.* sm. 12mo. John Jaggard, 1612
- 75 Bacon (Lord Chancellor F.) Essays, plates after Westall, by C. Rolls  
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- 76 Bacon (Lord) Of the Proficiencie and Advancement of Learning, edited by Basil Montagu, Esq. 1851—Essays or Counsels, Civil and Moral, and the Wisdom of the Ancients, edited by B. Montagu  
*both in morocco, g. e. by Hayday* 12mo. Pickering, 1845-51
- 77 BAGNIGGE WELLS. A Poem in which are pourtrayed the Characters of the most eminent Filles-de-Joye, with six humourous illustrations in mezzotinto, unbound, rare and curious 4to. 1779
- 78 Baker (D. E.) Biographia Dramatica, with Continuation by I. Reed and S. Jones, 3 vol. in 4, uncut 8vo. 1812
- 79 BALE (John) A Tragedie or Enterlude, manifesting the chiefe promises of God unto Man by all Ages in the old Lawe, from the fall of Adam to the Incarnation of the Lorde Jesus Christe, A. Do. 1538, and now fyrst imprinted  
*black letter, EXCESSIVELY RARE, from Geo. Steevens', the Duke of Roxburghe's, and Mr. Jolley's collections*  
 4to. J. Charlewoode for Stephen Peele, 1577



Lot 80.

# Seventy Black Letter Ballads,

PRINTED BETWEEN THE YEARS 1559 AND 1597.

If any portion of our literature be more generally interesting than another, it is Ancient Ballad lore. How many events historical and domestic do we owe the knowledge of to this source. Battles have been fought, and heroes immortalised in its expressive and inspiring strains; and the sports, pastimes, manners, customs, and traditions of our forefathers have received from it some of their most important and curious illustrations. Scholars, critics, and antiquaries have rendered good service to literature by snatching from oblivion those precious relics of legendary poetry which would have been lost to posterity but for their well directed labours of love. They have made us familiar with the thoughts, sympathies, and language of our ancestors. We follow them to the tournament, the border foray, the public hostelrie, and the domestic hearth. We glow with their martial spirit and revel in their rude festivities!

The following is an enumeration of the Contents of this most marvellous and unrivalled Collection of Ballads, which are in the most perfect Condition and of the highest Interest, ALL OF THEM BEING PRESUMED TO BE UNIQUE AND HITHERTO UNKNOWN—

## I.

### A Newe Ballade.

Finis. Quod. R.M. 1559.

The "metre-ballad-monger" warns Elizabeth against the "forked-cap" (the Pope); bringing before her the example of her "Progenitours." The burden of the song is very ancient, viz., "Lady, Lady, moste dere Lady."

(A copy of this "newe ballade," is preserved among the broadsides in the library of the Society of Antiquaries. *Query*—Was "R. M." Richard Mulcaster?)

## II.

### The Wonders of England.

1559. Finis. Q. I. A.

*Imprinted at London by John Awdeley.*

Alluding to the death of Edward VI.: the accession of Mary to the throne; the restoration of the Roman Catholic religion in England; and its fall, on the accession of Queen Elizabeth.

(One of the numerous productions, in "ballad-lore," of the rhyming printer John Awdeley.)\*

\* Nos. III., V., VI., VII., VIII., XIV., XV., and XVII., being merely descriptive of monstrosities or subjects not interesting to the general reader, we have thought it proper to omit them.



## IV.

**A New Ballad against Anthrifts.**

Finis, Quoth W. F.

*Imprinted at London at the long Shop adjoining unto Saint Mildreds Church in the Poultry, by John Alde.*

(Entered in the Stationers' Books in 1561-2. "W. F." was, in all probability, William Fulwood, the author of the "Supplication to Elderton," and many other broadsides.)

## IX.

**A most pleasant Ballad of patient Crissell.**

To the tune of the Brides good morrow.

[Woodcut border—top, bottom, and end.]

(The original ballad of "The Bride's Good-morrow," which furnished the tune for the present ballad, is reprinted in Mr. J. P. Collier's volume of "Roxburghe Ballads." Owen Rogers had a license in 1565-6, to print "the soung of Pacyente Gressell," which may probably be the one in our list; but the subject was a common one.)

## X.

**The Fantasies of a troubled mannes head.**

Finis. T. C.

(Alexander Lacy had a license to print this ballad in 1565-6. Its author was probably Thomas Churchyard.)

## XI.

**A Strife between Appelles and Pigmalian.**

(William Griffith had a license to print "A ballad of Appelles and Pygmalynes, to the tune of the fyrst Apelles," in 1565-6. This was undoubtedly the one in our Catalogue. A song "to the tune of Apelles," is in Barnaby Googe's "Poems," printed in 1563. It was therefore an established favourite.)

## XII.

**Almighty God I pray, his holy spirite to send:****The iust mannes hart stedfast to stay, and wicked liues to mend.***Imprinted at London, without Aldersgate, in little Britain; by Alex. Lacy, the 16. of August, 1566.*

## XIII.

**The true discription of a Childe with Ruffes borne in the parish of Michesham in the Coutie of Surrey in the yeere of our Lord 1566.**

The fore part and the back part.

Finis. q. H B.

*Imprinted at London by John Alde and Richarde Johnes and are to be solde at the Long Shop adjoining unto S. Mildreds Church in the Pultrie and at the little shop adjoining to the North-west doore of Paules Church. Anno domini 1566 the 20, of August.*

[Woodcut of a child (the fore part and the back part) inclosed in a plain border at the top Prose and Verse. The whole of the above is repeated on the other side.]

A popular ballad of the seventeenth century. "Pride's Fall, or a Warning to all English-Women," gives us a similar instance of monstrosity:—

About his neck a *flaunting ruff*,  
It now had gallantly,  
Starched with white and blew,  
Seemly unto the eye:

C



With laces long and broad,  
As now are womens bands,  
Thus heavy, wanton pride  
First in God's anger stands.

In 1587, Henry Carre had a license to print "a newe balled, intituled "Stowp gallant," concerning a child borne with great Ruffes.")

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XVI.

**A Proper New balad of the Bryber Gehesie.**

Taken out of the fourth booke of Kinges the V. Chapter.  
To the tune of Kyng Salomon. Finis Q. George Mell.

*Imprinted at London in Fletestreate beneath the Conduit, at the Signe of S. John Evangelist, by Thomas Colwell.*

[Woodcut border in the centre.]

(This ballad was licensed by the Stationers' Company in 1566-7. The story of Gehazi is in what we now call the Second Book of Kings. "A Ballett of Kyng Salomon," probably the original of the tune here referred to, was licensed in 1559-60.)

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XVIII.

**The Daunce and Song of Death.**

[A Woodcut with twenty figures, and five verses in black-letter.]

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XIX.

**A Newe Ballade of a Lober Extollinge his Ladye.**

To the tune of Damon and Pithias.

Finis. Q. M. Qsb.

*Imprinted at London, in Fletstrete at the signe of the Faucon by Wyllyam Gryffith. 1568.*

A very passionate and beautiful ballad; the burden of which is, "Or els for love I die."

[Music at the top—plain border all round—border, with figures in the centre.]

(This ballad was licensed to Thomas Colwell in 1562-3. The tune is unknown.)

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XX.

**A New Ballade intituled  
Good Fellowes must go learne to Daunce.**

*Imprinted at London; in Flete Streete at the Signe of the Faucon, by Wyllyam Gryffith, and are to be solde at his shoppe in S. Dunstones Churchyard. 1569.*

[With a woodcut of good fellows drinking and dancing; rich border in the centre, &c.]

(Entered on the Stationers' Books in 1567-8.)

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XXI.

**A proper new balad in praise of my Ladie Marques, whose death is bewailed.**

To the tune of new lusty gallant. Finis Q. W. Elderton.

*Imprinted at London in Fletestreat beneath the Conduit, at the signe of S. John Evangelist, by Thomas Colwell.*

[Rich woodcut border of saints, &c., at the top; woodcut at the bottom.]

(Entered on the Stationers' Books in 1568-9. The tune is contained in William Ballet's Lute Book, MS. in Trinity College, Dublin.)

(This lady was probably Elizabeth, daughter of Sir William Capel, Kt., Lord Mayor of London, and wife of William Paulet, first Marquis of Winchester.)

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## XXII.

**Of the horrible and woful Destruction of Sodome and Gomorra.**

To the tune of the nine Muses.

*Imprinted at London by Richard Johnes for Henrie Kyrkham, dwelling at the signe of the blacke Boy : at the middle North dore of Paules Church.*

[Plain border all round, woodcut border in the centre.]

(Alexander Lacy had a license to print a ballad upon the same subject in 1568-9. The tune of "The Nine Muses" is mentioned in Robinson's "Handefull of Pleasant Delites," 1584, but it is not known at the present day.)

## XXIII.

**The true discription of this marveilous straunge Fishe, which was taken on thursday was sennight, the 16. day of June, this present month, in the yeare of our Lord God 1569.**

Fininis. Qd. C. R.

*Imprinted at London, in Fleetstrete, beneath the conduit, at the signe of Saint John Evangelist, by Thomas Colwell.*

The identical broadside "Of a fish," mentioned by Autolicus as forming an item in his multifarious pack. See "Winter's Tale," act iv. scene 3.

[Woodcut of a fish, inclosed in a plain border at the top. Prose description inclosed in a woodcut border.]

("On the 11 of October (1568) were taken in Suffolke, at Downam bridge, neere unto Ipswich, eightene monstrous fishes, some of them containing eight and twentie foote in length, the other 24 or 21 foote in length at the least."—Stow's *Annales*, 1122. A prose description of these "strange fishes" was printed by Colwell in the same year. A copy is preserved in the Miller Collection. "C. R." was probably Clement Robinson, the author of "Pleasant Sonnets and Stories in Metre," &c.)

## XXIV.

**The Plagues of Northumberland.**

To the tune of Appelles.

Finis. Q. John Barker.

*Imprinted at London in Fleetestrete beneath the Conduyt, at the signe of Saint John Evangelist, by Thomas Colwell.*

[Woodcut at the top. Woodcut border in the centre.]

(Colwell had a license to print this ballad in 1569-70. It, of course, has reference to the Rebellion in the North, like Churchyard's "Discourse of Rebellion," and many other productions of this date. "Apelles" was a popular tune as early as 1563, but it is not known at the present time.)

## XXV.

**A ballad intituled, Prepare ye to the Plowe.**

To the Tune of Pepper is blacke.

The Queene holdes the Plow, to continew good seede,  
Trustie subjectes be readie if she neede.

W. Elderton.

*Imprinted at London, in Fleete streete, by William How, for Richard Johnes: and are to be solde at his shop, joyning to the Southwest doore of Paules Church.*

[Plain border all round, and in the centre. Woodcut device at the end.]

(The registers of the Stationers' Company record this ballad under the date of 1569-70. It is not mentioned among Elderton's numerous productions. The tune of "Pepper's black" is preserved in the "English Dancing Master," 1651.)



## XXVI.

Joyfull Netwes for true Subjectes to God and the Crowne,  
The Rebelles are cooled, their Braggess be put downe.

Come humble ye downe, come humble ye downe,

Perforce now submpt ye: to the Queen and the Crown.

Finis. W. Kyrkh.

*Imprinted at London in Fleetstreete, by Wylliam How: for Richard Johnes.*

[Plain border all round. Woodcut border in the centre.]

(Entered in the Stationers' Books in 1569-70.)

## XXVII.

A very proper dittie.

To the tune of Lightlie love.

Leave Lightie love Ladies, for feare of yll name:

And True love embrace ye, to purchase your fame.

Finis. By Leonarde Gybson.

*Imprinted at London, in the upper end of Fleet lane, by Richard Jhones: and are to be solde at his shop joyning to the Southe west Dore of Saint Paules Church, 1570.*

[Plain border all round. Woodcut device at beginning and end.]

(This interesting ballad has been reprinted (from Mr. Daniel's copy) in Chappell's "Popular Music of the Olden Time." Leonard Gibson was the author of a ballad entitled "L. Gibson's Tantara wherein Danea welcommeth home her lord Diaphon from the war," in Robinson's "Handefull of Pleasant Delites," 1584; and of several other pieces mentioned by Ritson. The tune of "Light o' Love" is twice mentioned by Shakspeare ("Two Gentlemen of Verona," act i. sc. 2, and "Much Ado About Nothing," act iii. sc. 4). The musical notes are preserved in William Ballet's Lute Book, MS. in Trinity College, Dublin; and in "Musick's Delight on the Cithren," 1666.)

## XXVIII.

An Epitaph on the death of the vertuous Matrone, the Ladie Maioresse, late wyfe to the right Honorable Lorde Alexander Auenet, Lord Maior of the Citie of London, who deceased the VII date of July 1570.

Post Funera vivit virtus. Quoth John Phillip.

*Imprinted at London by Richarde Johnes.*

[Woodcut border all round. Initial letter with device.]

(John Phillip is mentioned by Ritson as the author of the "Cleomenes and Juliet," 1577; but he knew nothing of the present ditty. Heber had a ballad by the same writer, entitled "A Cold Pye for the Papistes." His name occurs more than once in our Catalogue.)

## XXIX.

A newe Ballade intituled, agaynst Rebelligious and false Rumours.

To the newe tune of the Blacke Almaine, upon Scissillia.

Finis. Q. Thomas Bette.

*Imprinted at London, in the Fletestreat at the signe of the Faucon by Wylliam Gryffith, and are to be sold at his Shoppe in Sainct Dunstones Churchyarde. 1570.*

Alluding to France "spoyled in Ruth and feare," whence "Flemminges fled from Tirantes hands," and to false forebodings of "much trouble in the land." (England).

[Woodcut device at beginning and end—Woodcut border with figures in the centre.]

(The author of this ballad is not named by any bibliographer. This is the earliest notice of a tune that will be mentioned again in our Catalogue.)



## XXX.

**A Ballad rejoyssinge the sodaine fall,  
Of Rebels that thought to debower us all.**

*Imprinted at London, in Fleete streete, by William How, for Henry Kirkham, and are to be solde at his shop at the middle North doore of Paules Church.*

In reference to the rebellion of the Earls of Westmorland and Northumberland, and their papistical doings:—

The Bibles they did rend and teare, like Traytours to the Crowne.

[Plain border under the title, and in the centre.]

(Entered on the Stationers' Books in 1570. Kirkham's earliest publication, recorded by Herbert, is dated 1573.)

## XXXI.

**The braineles blessing of the Bull  
The hornes, the heads and all,  
Light on their squint eyed skonses full,  
That boweth their knees to Ball.**

*Imprinted at S. Katherins beside the Tower of London, over against the Beare daunce, by Alexander Lacie.*

An epistle to the Pope, abusing him and his Bulls, and the Roman Catholics in general.

[Plain border all round. Devices at beginning and end.]

(Entered in the Stationers' Books in 1570-1. The Bull here alluded to was that which Felton placed on the gate of the palace of the Bishop of London, May 25, 1570, and for which he was afterwards executed.)

## XXXII.

**The pope in his fury doth answer returne,  
To a letter ye which to Rome is late come.**

Finis. S. P.

*Imprinted by Alexander Lacie for Henry Kyrkham, dwelling at the Signe of the black Boye, at the middle North dore of Paules Church.*

A supposititious and satirical answer from the Pope to "The brainless Blessing," letting out the secret that of the said "Blessing" the famous sweet singer of Grub-street, Wylliam Elderton, was the author. Of this once notorious ballad-monger the following is a description by a contemporary, 1582. See "Reporte of the Death and Martyrdome of M. Campion, Jesuit, &c." :—

Fond Ellerton, call in thy foolish rhyme,  
Thy scurill balates are to bad to sell;  
Let good men rest, and mende thy self in time  
Confess in prose, thou hast not metred well;  
Or if thy folly cannot choose but fayne  
Write alehouse toys, blaspheme not in thy vain.

[Plain border all round.]

(Stephen Peele (supposed to be the father of George Peele, the dramatist) was the author of the present ballad. Another effusion of his on the same subject, entitled

"A letter to Rome to declare to the Pope  
John Felton his friend is hang'd in a rope;  
And farther, a right his grace to enforme,  
He dyed a papist and seem'd not to turne,"

was in the Heber Collection. It has been reprinted in Mr. Payne Collier's "Old Ballads from Early Printed Copies." Percy Society, 1840, p. 65.



## XXXIII.

**The, 25, Orders of Fooles.**

Finis. q. T. G.

*Imprinted at London by Alexander Lacie, for Henrie Kyrkham, dwellyng at the Signe of the blacke Boye: at the middle North dore of Paules Church.*

[Plain border all round; devices in the centre.]

("The XXV Orders of Knaves," forms a division of Awdely's "Fraternitie of Vacabondes," printed in 1560. In 1570, Henry Kirkham had a license to print "A Ballad intituled the XX Orders of Fooles," which is undoubtedly the one in question. T. G. was probably Thomas Gibson, a well-known writer of such productions.)

## XXXIV.

**A pleasant posie, or Sweet Nosegay of fragrant smellyng Flowers: gathered in the Garden of heabenly pleasure, the holy and blessed Bible.**

To the tune of the Black Almayne. Finis. John Symon.

*Imprinted at London by Richard Johnes: dwellyng in the upper end of Fleet lane. 1572.*

[Plain border all round.]

(The name of John Symon is nowhere mentioned as a ballad writer. The "Black Almayne" was a popular tune, but it has not been preserved.)

## XXXV.

**A Ballad Intituled, a Newe well aday,  
As playne maister Papist, as Donstable wape.**

Finis W. E.

*Imprinted at London in Fleetstrete beneath the Conduit, at the signe of S. John Evangelist, by Thomas Colwell.*

Alluding to the rebellion in the north (1584). The burden of this ballad is:—

Well a daye, well a daye, well a daye woe is mee  
Syr Thomas Plomtrie is hanged on a tree.

[Woodcut border in the centre, and all round. Tailpiece.]

(A license was granted by the Stationers' Company for the printing of "the seconde Well-a-daye," in 1566-7, so the title must have been common. Shakspeare mentions the tune of Welladay. W. E. was, of course, that prolific ballad-monger William Elderton.

## XXXVI.

**Ane new ballet set out be ane Fugitive Scottisman that fled out of Paris at this lait Murther.**

Finis Quod Simpell.

*Imprentit at Sanctandrois be Robert Lekpriuik, Anno. Do. 1572.*

This ballad is written on the massacre of St. Bartholomew, and names Catharine de Medicis as the guilty cause of it. The "ane Fugitive" thus counsels Elizabeth:—

Now wyse Quene Elizabeth luik to your self  
Dispite them, and wryte them, ane bill of defyance.



## XXXVII.

**Ane Complaint upon Fortoun.**

Finis, quod Sempill.

*Imprintit at Edinburgh be Robert Lekprewicke, dwelling at the Netherbow.*

(Robert Semple, the writer of this and the preceding ditty, was the author of a number of very interesting ballads on Scottish history. Many are preserved in the library of the Society of Antiquaries.)

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## XXXVIII.

**An Epitaph on the death of the Right honorable and vertuous Lord Henry Wislesley, the noble Earle of Southampton. Who lieth interred at Touchfeelde in the Countie of Hamshyre, the 30 day of Nobember, 1581, and in the 24. yeare of our most drad and Soberaigne Ladie Elizabeth by the grace of God, of England, Fraunce, and Ireland Queene, &c.**

Omnis caro fenum. Q. John Phillip.

[Woodcut border all round. Woodcut device at the end.]

(This was Henry Wriothesley, second Earl of Southampton, whose sumptuous monument is still preserved at Titchfield, in Hampshire.)

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## XXXIX.

**A Dittie****In the worthie praise of an high and mightie Prince.**

(The Duke of Norfolk.)

Finis. Ber. Gar.

*Imprinted at London without Aldersgate in Little Britaine, by Alex. Lacy.*

(On Thomas Duke of Norfolk, beheaded for high treason, June 2, 1572. Elderton wrote a ballad entitled "The Dekaye of the Duke," printed, without date, by Thomas Colwell. A copy is preserved in the library of the Society of Antiquaries. "Ber. Gar." was Bernard Garter, author of "A New Yere's Gift," the ballad of "Helen's Epistle to Paris," &c.)

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## XL.

**A famous dittie of the Joyful receaving of the Queen's moste excellent majestie, by the worthie Citizens of London the 12th day of Nobember, 1584, at her graces coming to Saint James.**

To the tune of Wigmore's Galliard.

Finis. Richard Harrington.

*At London, Printed by Edwarde Alde for Yarith James, and are to be solde in Newgate Market against Christ Church gate. 1584.*

[Very rich woodcut border all round, and through the middle.]

("The 12 of November (1584) the Queenes Majestie (returning after hir progresse) came to hir manor of S. James, where the citizens of London, to the number of 200, the gravest sort in coates of velvet, and chaines of gold, on horseback, and 1000 of the companies on foote (having with them 1000 men with torches, ready there to give light on every side, for that the night drew on), received and welcomed hir."—Stow's *Annales*, 1191.)

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## XLI.

A godly ditty or Prayer to be song unto God for the preservation of his Church,  
our Quene and Realme, against all Traytours, Rebels, and Papistical  
Enemies.

Syng this after the tune of the cxxxvij. Psalme, which begins When as we sat in Babilon. Or  
such lyke.

Finis. Quoth Joh. Awdely.

*Imprinted at London by John Awdely.*

Alluding to the English Rebellion in 1584, when the Earls of Northumberland and  
Arundel fell under suspicion, and Francis Throgmorton was found guilty and  
executed. Lord Paget and Charles Arundel fled beyond sea.

[Woodcut of the Royal Arms in the centre of the title. Plain border all round.]

(John Awdeley, the author of the present ballad, was also the printer. He was like-  
wise the writer and printer of a very interesting ballad called "The Cruel Assault  
of God's Fort," which has been reprinted in Mr. J. P. Collier's "Old Ballads  
from Early Printed Copies." Percy Society, 1840, p. 29.)

## XLII.

A brief sonet declaring the lamentation of Beccles, a Market Towne in Suffolke  
which was in the great winde upon S. Andrewes ebe pitifully burned with  
fire to the value by estimation of twentie thousand pounds. And to the  
number of fourescore dwelling houses, besides a great number of other  
houses.

1586. To the tune of Labandalashotte. Finis. q, D. Sterrie.

*At London,*

*Imprinted by Robert Robinson for Nicholas Colman of Norwich, dwelling in St. Andrewes Churchyarde.*

[Woodcut at top; woodcut border top and bottom.]

(The tune of "Labandalashotte" is mentioned in the "Handfull of Pleasant Delights,"  
1584, but it has not been recovered.)

## XLIII.

A proper new Sonet declaring the lamentation of Beccles a Market Towne in  
Suffolke, which was in the great winde upon S. Andrewes ebe last past,  
most pittifully burned with fire, to the losse by estimation of twentie thou-  
sande pounde and upwarde, to the number of foure-score dwelling houses,  
1586.

To Wilson's tune. Finis. T. D.

*At London, Imprinted by Robert Robinson for Nicholas Colme of Norwich, dwelling in S. Andrewes  
Churchyard.*

This, and the preceding Ballad ("a briefe sonet," &c.), relate to the same calamity  
that befel the town of Beccles. The author complains bitterly that "No helpe  
was found to slacke the fyre"—that the thieves stole "Theyr neighbors wealth  
which wasted lay about the streetes that time;"—that "from the morning nyne a  
clocke till foure a clocke at night," Beccles lost "fourescore houses, the Church,  
and temple;" and that

The market place and houses fayre  
that stood about the same  
Hath felt the force and violence  
of this most fearful flame.

(A mutilated copy of this rare ballad was discovered some few years ago in the binding



of an old Italian work, printed in 1584, in the library of the Royal Society. T. D. was Thomas Deloney, the "balletting silkweaver" of Norwich, and probably the above was one of his earliest productions. "Wilson's tune," or "Wilson's Wilde," as it is sometimes called, is preserved in William Ballet's Lute Book, a MS. in Trinity College, Dublin. A later impression of this "Sonet" may be found among the Bagford Ballads in the British Museum.)

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XLIV.

**A mournfull Dittie on the death of certaine Judges and Justices of the Peace, and divers other Gentlemen, who died immediately after Assises, holden at Lincolne last past.**

To the tune of Fortune.

*Imprinted at London by John Wolfe, for William Wright. 1590.*

[Woodcut at the beginning. Broad woodcut border all round and in the centre, with devices.]  
(The tune of "Fortune" (one of the most popular of our old ballad airs) is preserved in Queen Elizabeth's Virginal Book; in William Ballet's MS. Lute Book; in Vallet's "Tablature de Luth," 1615; in "Nederlandtsche Gedenckclank," 1626, &c. &c. "Fortune my foe" (the first line of the old ballad) is alluded to by Shakespeare in "The Merry Wives of Windsor," act iii. sc. 3; and the ballad of "Titus Andronicus," upon which Shakespeare founded his play of the same name, was sung to the same tune.)

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XLV.

**The first part of the faire widow of Watling Street and her 3 daughters, and how her wicked sonne accused her to be a harlot, and his sisters bastards, only to deceive them of their portions.**

To the tune of Bragandary.

*Imprinted at London for T. P.*

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XLVI.

**The second part of the Widdow of Watling-streete, and her three Daughters.**

To the tune of the Wanton Wife.

*Imprinted at London for T. P.*

These two ballads (the first and second part) were entered in the Stationers' Registers by Richard Jones, August 15, 1597. The play of the same title (ascribed to Shakspeare) was taken from them.

(The tunes of "Bragandary" and the "Wanton Wife" are unknown. The ballad of "The Wanton Wife of Bath" is printed in the *first* edition of Bishop Percy's Reliques, but omitted in all the subsequent ones.)

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XLVII.

**The erie of the poore for the death of the Right Honorable the Earl of Huntington.**

To the tune of the Earle of Bedford.

*Printed at London for William Blackwall, and are to be sold at his shoppe nere Guild-Hall gate 1596.*

[Woodcut at the beginning. Woodcut border all round and in the centre.]

(Henry Hastings, second Earl of Huntingdon, K.G., who died at York 14th December, 1595, and was buried at Ashby-de-la-Zouch. The expenses of his funeral were defrayed by the Queen.)

(The tune here mentioned is not known.)

## XLVIII.

**A Ballad against slander and detraction.**

Gar call him downe gar call him downe gar call him downe downe a  
 God send the faction of all detraction call downe and cast away.

Finis Q. Haywood.

*Imprinted at Londō at the lōg Shop adjoining unto Saint Mildreds Church in the Pultrie by  
 John Alde.*

[Plain border in the centre, and all round.]

(An unrecorded ballad of old John Heywood, the author of "The Spider and the Fly.")

## XLIX.

**A proper new ballad sheweing that Philosophers Learnynges are full of good  
 Warnynges. And songe to the tune of my Lorde Marques Galyarde, or  
 the firste traces of Due passa.**

Finis Q. W. Elderton

*Imprinted at London in Fleetestreet beneath the Conduit, at the signe of Sainte John Evangelist, by  
 Thomas Colwell.*

[Woodcut at the top; and tailpiece. Border in the centre.]

(This ballad is nowhere mentioned. The tune of "My Lorde Marquis Galyarde" is unknown.)

## L.

**The first part of the Marchants Daughter of Bristow.**

To the tune of The Maydens Joy.

## LI.

**The second part of the Marchants Daughter of Bristow.**

To the tune of the Maidens Joy.

*Printed at London for William Blackwall.*

[Woodcut border at top and end.]

(This interesting ballad is mentioned in Fletcher's "Monsieur Thomas," act iii., scene 3, by the name of "Maudlin the Merchant's Daughter;" and has been reprinted, from a comparatively modern copy, in Mr. Collier's volume of Roxburghe Ballads. The tune is unknown.)

## LII.

**Of Ebyll Tongues.**

Finis. Q. T. Canand.

## LIII.

**I Praye For You Fower. I Defende you Fower. I Vanquish You Fower.  
 I Helpe You ALL to Your Right. I Feede You Fower. I Kill  
 You All.**

Marke well the effect, purtreied here in all;  
 The King that rules, the Lawyer in the hall,  
 The Prelate with his dignities renowne,  
 The Harlot and the countrey toyling Clowne.



Howe and which way together they agree,  
 And what their talke and conference might be.  
 Each to their cause, for guard of their degree,  
 And yet death is the conquerour you see.

[Woodcut, coloured, representing the Bishop, the King, the Harlot, the Lawyer, the Country  
 Clown, and Death.]

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LIV.

**¶ marbelous tydynge both Wonders Old and New  
 The Debyll is endited yf many men's wordes be tru.**

*Printed by Cornells Woltrop dwelling at Saynt Antonies.*

[Woodcut at the top.]

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LV.

**Other thus it is: or thus it shoulde bee.**

*Imprinted at London without Aldersgate, in little Brittain by Alexander Lacy.*

Congratulating England that "The Golden World is now come agayne," and that  
 "Kynges and Princes, doe Gods laws aduance;" that "Maijestrates and officers;  
 Bishops and Ministers; Judges, Justices, and Gentlemen; Mayours and Bayliffes;  
 Lawyers, &c.," do their duty, "each one in his degree." That the "Commons  
 feare God, and *obey the Queene (!!!)*;" that "Parents doe bryng up their children  
 godly, and that subjects faithfully pray for their Queene."

[Plain border all round. Device at the beginning.]

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LVI.

**Sapartons Alarum, to all such as do heare  
 The name of the true Souldiers, in England, or els wheare.**

Finis. John Saparton.

*Imprinted at London in Fleete Streete, by William How for Richard Johnes, and are to be solde at  
 his Shoppe under the Lotterie House.*

(Saparton is a new name in ballad literature.)

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LVII.

**Of Trust and Triall.**

Finis. B. C.

("B. C." was probably Bartholomew Chappell, celebrated for his controversy with  
 Thomas Camell.)

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LVIII.

**A Ballad.**

The first verse runs thus:—

Loe here the pearle,  
 Whom God and man doth love,  
 Loe here on earth,  
 The onely starre of light:  
 Loe here the Queene,  
 Whom no mishap can move  
 To chaunge her mynde,  
 From vertues chief delight.

[With a coloured Woodcut Portrait of Queen Elizabeth, with Crown, Sceptre, and Ball.]

(Gifford says, "In Jonson's time, scarcely any ballad was printed without a woodcut  
 illustrative of its subject. If it was a ballad of 'pure love,' or of 'good life,'

which afforded no scope for the graphic talents of the Grub-street Apelles, the portrait of 'good Queen Elizabeth,' magnificently adorned, with the globe and sceptre, formed no unwelcome substitute for her loving subjects.")

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LIX.

**As pleasant a dittie as your hart can wish,  
Shewing what unkindness befell by a Kisse**

*At London printed for T. P.*

[Rich woodcut, border top and bottom.]

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LX.

**A balade of a preist that loste his nose  
For sayinge of Masse as I suppose.**

Finis.

God save the Quene.

A caustic satire against "Olde Syr John the Vycar of Lee, which rayles at God's boke and reeles at his Masse;" and whose "smeller is smitten cleane from his face" for so doing.

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LXI.

**A mery balade, how a wife entreated her Husband to have her owne will.**

Finis. Quod. T. W. T.

*Imprinted at London by Alexander Lacy.*

A ludicrous dialogue between a "yong man and his wife," only a month or more married! touching dress, pleasure-taking, and domestic economy. The lady asks for "one thyng," viz., to have the use of her "tounge, eyther to chyde, or els to sing," with a few supplementary trifles. The gentleman replies somewhat ungallantly,

No wyfe I am your head  
Wherefore I pray you my counsell take,  
And let such tricks in you be dead  
Least that for it your bones doe ake:  
Therefore learne betime to brue and bake, &c.

[Plain border all round. Woodcut device at the end, Death and the Lady.]

---

LXII.

**A mery new Song how a Bruer meant to make a Cooper cuckold, and how  
deere the Bruer paid for the bargaine.**

To the tune of In Somertime.

[Woodcut at the top. Woodcut border in the centre.]

(The tune here mentioned is preserved in "The Courte of Vertue," by John Hall, 1565.)

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LXIII.

**A merie newe Ballad intituled the pinnyng of the Basket:**

And is to bee songe to the tune of the doune right Squire.

*Imprinted at London for Henrie Kirkham, and are to be sold at his shop, at the little North doore of Paules, at the signe of the blacke Boye.*

The comical humours of a "Joyner's man, of a chandler ('a quiet man!'), and his shrewish wife." The burden is "Tantara, tantara, tantara."

[Woodcut border all round.]

("Down right Squire, or Gibson's Tantara," is one of the tunes referred to in "The Handefull of Pleasant Delites," 1584. It is not known.)

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## LXIV.

A prettie new Ballad, intytuled :

The Crowe sits upon the wall,  
Please one and please all.

To the tune of, Please one and please all.

Finis. R. T.

*Imprinted at London, for Henry Kyrkham, dwelling at the little North doore of Paule's, at the Signe of the blacke Boye.*

[Woodcut of a lady with a fan of feathers at the top, plain border all round.]

(This interesting Shakespearian ballad has been reprinted, by the permission of Mr. Daniel, in the first number of "Memorabilia." It is written by Tarleton, and quoted by Malvolio in "Twelfth Night.")

## LXV.

A Ditty delightfull of mother watkins ale

A warning well wayed, though counted a tale.

The existence of this ballad has been questioned. "Mother Watkins ale" was supposed to have been the Title to a "*Round*," or *Country dance*; the music, *without the words*, having been discovered among the papers of Dr. Pepusch, who set the songs in the "Beggar's Opera." Before this copy appeared it was unknown.

[Woodcut border top and bottom.]

(This ballad is mentioned in a letter with the signature of T. N. to his good friend A. M. [Anthony Munday], prefixed to the latter's translation of "Gerileon of England," 1592. "I should hardly be perswaded that anie professor of so excellent a science (as printing) would be so impudent to print such ribauldrie as *Watkin's Ale*, The Carman's Whistle, and sundrie such other." The tune is preserved in Queen Elizabeth's Virginal Book, in the Fitzwilliam Museum, Cambridge.)

## LXVI.

A new balade entituled as foloweth,

To such as write in Metres, I write  
Of small matters an exhortation,  
By readyng of which men may delite  
In such as be worthy commendation.  
My verse also it hath relation  
To such as print, that they doe it well,  
The better they shall their Metres sell.  
And when we have doen al that eber we can,  
Let us never seek prayse at the mouth of man.

Finis by R. B.

*Imprinted at S. Katherins besyde the Towre of London, by Alexander Lacie.*

[Plain border all round.]

("R. B." was the author of "The Plowman's Complaint," and of several other broadsides printed about 1580.)

## LXVII.

**A Balade declaryng how neybourhed love, and trew dealyng is gone,**

Qd. Jhon Barker.

*Imprinted at London by Richard Lant.*

Where shall one fynde a man to trust,  
Alwaye to stande in tyme of neede;  
Thee most parte nowe, they are unjust—  
Fayre in wordes, but false in deede;  
Neighbourhed nor love is none  
trew dealyng now is fled and gone.

(John Barker has hitherto only been known as the author of a ballad on the destruction of Jerusalem, printed by Colwell in 1568, a copy of which (probably unique) is preserved in the Miller Collection. His name occurs several times in the course of our Catalogue.)

## LXVIII.

**A Newe Secte of Friars called Capichini.**

A fierce invective against “These newe, freshe come Friars, sprong up of late, that doe nowe within Andwarpe (Antwerp) keepe their abidinge.”

[Woodcut of two friars at the top, coloured.]

## LXIX.

**A merbaylous straunge deformed Swyne.**

Finis. T. P.

*Imprinted at London by William How, for Richard Johnes: and are to be solde at his Shop joyning to the Southwest doore of Paules Church.*

[Woodcut of a swine, inclosed in a plain border, at the top. Prose and Verse.]

(“T. P.” was, perhaps, Thomas Proctor, the author of many “pretty pamphlets.”)

## LXX.

**Franklins Farewell to the World,  
With his Christian Contrition in Prison before his Death.**

*Printed at London for Henry Gosson.*

[A very rich woodcut border all round.]

(This ballad, the last of the series, relates to James Franklin, who was executed for his share in the murder of Sir Thomas Overbury. H. Gosson was a celebrated ballad-printer in the reign of James I. He died in 1635, when his stock was purchased by Coles, Vere, and Wright.)

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*well preserved in a 4to. vol.*
- \* \* \* Many of these ballads illustrate the Habits and Customs of a much earlier period, some of them being founded on Stories made use of by Shakespeare, while many of his contemporaries deigned to form Dramas upon others. The cuts were no doubt used for much earlier editions, now lost to us. It may fairly be stated that they are all curious, many from local circumstances illustrating the County History of England. A list of the Contents, in Mr. Daniel's extremely neat handwriting, is on the fly leaf.
- 84 Ballads (Old), Historical and Narrative, with notes by Thos. Evans, 4 vol.  
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\* \* \* Not inserted in Dr. Percy's collection.
- 85 Ballads. Ancient Ballads, Songs and Poems, *two woodcuts by T. Bewick, after Craig, RARE* 12mo. Ludlow, Geo. Nicholson, 1799
- 86 Ballads. The Maiden's Choice, &c. *Glasgow*, 1802—The Dunghill-Cock, *ib.* 1803—Black-ey'd Susan's Garland, *Edinb. n. d.*—Sweet William of Plymouth's Garland, *ib. n. d.*; and 14 other Penny Collections 12mo. in one vol.
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- 90 Ballads (A Book of). From the Celebrated Roxburghe Collection, now in the British Museum, edited by J. P. Collier, Esq. *small 4to.* 1847
- 91 Ballads. A Catalogue of an Unique Collection of Ancient English Broad-side Ballads  
*printed entirely in the black letter, on sale by J. R. Smith cr. 8vo.* 1856

- 92 *Bank of England.* A curious Bill issued by the Bank Directors to the Merchants and Bankers on the morning of the 28th February, 1797, stating "that the general Concerns of the Bank are in the most affluent and prosperous Situation, and such as to preclude every Doubt as to the Security of its Notes" *folio sheet*
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- \* \* \* A copy presented, by Mrs. C. Aikin, to Samuel Rogers, Esquire, with autograph of the Author of the "Pleasures of Memory," &c.
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- 97 Barham (Rev. F.) The Ingoldsby Legends ; or Mirth and Marvels, *three series, with Memoir of the Author, plates by Cruikshank, and a duplicate set of impressions, also several neat portraits inserted in the Memoir, 3 vol. cloth* crown 8vo. 1843-1855
- 98 Barksdale (C.) Nympha Libethris; the Cotswold Muse, *fine portraits, pierced by a worm* VERY RARE, *blue morocco, g. e.* 12mo. F. A. at Worcester, 1651
- 99 Barnes (John) The Christian's Pocket Companion, consisting of Select Texts from the New Testament, with suitable Observations, in prose and verse, for every day in the year *oblong shape. 12mo. Carmarthen, 1764*
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- \* \* In addition to this piece, the title states that "The Fall of Phaeton" will be added, but only the first page is here to be found. Of the excessive rarity, and curiosity of it, see "Merrie England in the Olden Time," (vol. II, page 108) by George Daniel.
- 107 Barton (Bernard, the Quaker Poet) Poetical Works, viz.: Poems, *third edition*, 1822; Minor Poems, including Napoleon, *second edition, with additions*, 1824; Poetic Vigils, 1824  
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JESTS—*continued.*

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*light brown morocco extra, g. e.*

4to. 1573

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No fained stories, but matters in deed  
Of xij, of her Jestes here may ye rede,  
Now newly printed this present yeare,  
For such as delite mery Jestes for to here.

According to the "Preface," the widow Edith was the daughter of John Haukyn of Exeter, but he dying, she was brought up and educated by her mother in all kinds of lying and artifice—

Chargyng her upon her blessing  
That she ne should medle with any thing  
That sowned unto good huswyfry,  
But aye study to forge and lye, &c.

She afterwards married a person of the name of Ellys, but eloped from him with a servant of the Earl of Wiltshire. The title-page of this edition also states that she lived "in the time of King Henry the Eighth." These Jests exhibit a highly curious description of manners, and the stories are very entertaining, all displaying the cunning and frauds of the widow.—*MS. note by Mr. Daniel.*

891 HERE BEGYNNETH A MERRY IESTE OF A SHREWDE AND CURSTE WYFE,  
LAPPED IN MORRELLES SKIN FOR HER GOOD BEHAUYOUR*black letter, blue morocco, g. e. a fine copy*

THE ONLY PERFECT ONE KNOWN

4to. *Imprinted at London in Fleetestreete beneath the Conduite,  
at the signe of Saint Iohn Euangelist, by H. Jackson, n. d.*

\* \* "The only known copy of this most interesting and rare tract, beside the present one, is that contained in the celebrated Selden volume at Oxford, but that wants the title-page. The precise date of this "Merry Jeste" has not been ascertained, but, according to Herbert, Hugh Jackson printed no book with a later date than 1590. This poem is imitated from one of the early French Fabliaux, and doubtless preceded the original play of the Taming of a Shrew, 1594, purchased from the Heber Collection for the Duke of Devonshire for £94., the last bidder but one being Mr. Thorpe, who had my commission to buy it. The author of this Jeste is unknown, Mr. Utterson being quite correct in thinking that *Mayster Charmeher* at the end is an ironical title, referring to the remedy found so effectual in the Taming of a Shrew, for the tract ends thus,—

"He that can *charme* a shrewde wyfe, &c."

"The present copy was lent by Mr. Heber to Mr. Utterson to supply the defective leaf in the Selden volume, when he printed his *Select Pieces of Early Popular Poetry*."—*MS. note by Mr. Daniel, 1836.*

To the above note we have nothing to add except that the volume was evidently printed long previously to 1590, and that it is one of the most intrinsically curious, as it is undoubtedly one of the very rarest pieces of old English popular poetry known to exist.



JESTS—*continued.*

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\* \* Only one other copy of this edition of this very curious Jest-Book is known to exist.

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black letter 4to. *London, Printed for William Ferbrand, dwelling in Popes-head Allie neare the Royall Exchange, 1605*

\* \* AN UNCUT COPY OF A UNIQUE AND HITHERTO UNKNOWN most curious early English Jest-book, of extreme interest and literary value. It agrees in the main with Armin's Nest of Ninnies, the latter being a re-production of this, but there are several variations in the text. It would be difficult to indicate a volume of the kind more intrinsically curious, or more illustrative of the early English stage and players, and domestic fools.

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Buy, reade, and iudge,  
The price doe not grudge—  
It will doe thee more pleasure  
Then twice so much treasure.

*black letter, fine copy, half green morocco, very scarce*

4to. *London, printed by G. P. for F. Faulkner,  
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| 1819 | English Historical and Topographical Prints — Shakespeare's House, Funeral of Lord Nelson, Coronation of George IV, &c. | 16 |
| 1820 | Bartholomew and other Fairs, Exhibitions, &c.                                                                           | 14 |
| 1821 | March to Finchley, <i>with the single S in Prussia</i> ; Southwark Fair, and Evening, by Hogarth                        | 3  |
| 1822 | Jocund Peasants and Cottagers, after Dusart, by Woollett, <i>fine</i>                                                   | 2  |
| 1823 | THE HUMOURS OF BARTHOLOMEW FAIR, engraved by Basire, <i>very rare</i>                                                   | 1  |
| 1824 | A Winter's Tale, after Opie, by V. Green, <i>proof</i>                                                                  | 1  |
| 1825 | Vauxhall Gardens, <i>coloured</i> ; the Bull Fight, after Lewis, and various                                            | 10 |
| 1826 | Plates to Singleton's Shakespeare, engraved by Taylor, Nutter, &c. <i>proofs</i>                                        | 40 |

|      |                                                                                                                                                                                                                                                                |    |
|------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----|
| 1827 | Plates to Bowyer's History of England, <i>proofs</i> , &c.                                                                                                                                                                                                     | 36 |
| 1828 | Heads illustrating Characters in Shakespeare's Plays, drawn and etched by Mortimer                                                                                                                                                                             | 12 |
| 1829 | CALIBAN, CASSANDRA, LEAR, AND RICHARD II, ORIGINAL DRAWINGS IN PEN, BY MORTIMER                                                                                                                                                                                | 4  |
| 1830 | <i>Choice proofs on india paper</i> of the Tales of the Genii, after Westall, by C. Heath                                                                                                                                                                      | 8  |
| 1831 | Vignettes from the Annuals; Don Quixote, W. Scott, &c. <i>fine proofs on india paper, some scarce</i>                                                                                                                                                          | 28 |
| 1832 | <i>Very choice proofs before any letters</i> , of the Love Sick Maid, the Secret, Lady Pentweazle, Anne Page, Sunday Morning, Merry Wives of Windsor, the Rivals, Theft of the Cap, the Dirty Bairn, after Bonington, Wilkie, Smirke, by Finden, Portbury, &c. | 9  |
| 1833 | <i>Choice proofs before the letters</i> from the Annuals; Landscapes, after Stanfield, &c.                                                                                                                                                                     | 20 |
| 1834 | Finely engraved Landscapes, by English Artists, <i>mostly proofs on india paper</i>                                                                                                                                                                            | 31 |
| 1835 | Landscapes, after Turner, Callcott, Stanfield, Copley Fielding, Cox, &c. engraved by G. Cooke, Kernot, &c. <i>proofs before letters, on india paper</i>                                                                                                        | 10 |
| 1836 | Infant Hercules, after Reynolds; Good Shepherd, after Murillo; Abel, after Rubens; Children in the Wood, after Brierley, &c. by Sharp, Heath, &c. <i>proofs</i>                                                                                                | 5  |
| 1837 | Beggar's Opera, after Newton, &c. <i>first india proofs</i>                                                                                                                                                                                                    | 3  |

### THE WORKS OF STOTHARD, R.A.

|      |                                                                                                                    |    |
|------|--------------------------------------------------------------------------------------------------------------------|----|
| 1838 | Shakespeare's Seven Ages of Man, engraved by Bromley, with descriptive letter-press                                | 1  |
| 1839 | Bunyan's Pilgrim's Progress, engraved by Strutt, <i>proofs, scarce</i>                                             | 16 |
| 1840 | Heath's Illustrations to Shakespeare, <i>fine impressions</i>                                                      | 20 |
| 1841 | <i>Choice proofs on india paper</i> to Robinson Crusoe, by Heath, <i>scarce</i>                                    | 23 |
| 1842 | Boadicea addressing the Britons, <i>fine india proof before any letters</i> , engraved by Sharp                    | 1  |
| 1843 | Subjects from Bowyer's History of England, Milton, &c. engraved by Scott, Heath, Parker, &c. <i>several proofs</i> | 10 |



|      |                                                                               |    |
|------|-------------------------------------------------------------------------------|----|
| 1844 | Scenes from Shakespeare; the Village Festival, by Heath, &c.<br><i>proof</i>  | 10 |
| 1845 | <i>Fine india proofs before letters</i> from the Annuals, by Goodyear,<br>&c. | 14 |
| 1846 | <i>Choice impressions</i> from the Novelist and other Magazines               | 52 |

# SCENES FROM PLAYS, AFTER PICTURES BY ZOFFANY, &c.

|      |                                                                                                                                                     |   |
|------|-----------------------------------------------------------------------------------------------------------------------------------------------------|---|
| 1847 | Garrick as King Lear, after Wilson, by McArdell                                                                                                     | 1 |
| 1848 | Garrick as Lord Chalkstone, by Gabriel Smith, <i>proof and print</i> ,<br><i>very rare</i>                                                          | 2 |
| 1849 | Mrs. Cibber in the character of Cordelia, painted and engraved by<br>P. Van Bleeck, <i>proof, and fine impression</i>                               | 2 |
| 1850 | Griffin and Johnson in the characters of Tribulation and Ananias,<br>painted and engraved by P. Van Bleeck, <i>proof, and fine im-<br/>pression</i> | 2 |
| 1851 | Garrick in Abel Drugger, with Burton, &c. after Zoffany, by<br>Dixon, <i>fine proof</i>                                                             | 1 |
| 1852 | King and Mrs. Cibber in the School for Scandal, after Zoffany, by<br>Earlom, <i>fine proof</i>                                                      | 1 |
| 1853 | David Garrick, with Parsons, &c. in Sir John Brute, after Zoffany,<br>by Finlayson, <i>fine proof</i>                                               | 1 |
| 1854 | Miss Younge, Waldron and Dodd in the characters of Viola and<br>Fabian, &c. after Wheatly, by J. R. Smith, <i>fine proof</i>                        | 1 |
| 1855 | Foote as Major Sturgeon, after Zoffany, by Haid, <i>fine proof</i>                                                                                  | 1 |
| 1856 | Garrick and Mrs. Pritchard in Macbeth, after Zoffany, by Green,<br><i>fine proof</i>                                                                | 1 |
| 1857 | Garrick in the Farmer's Return, after Zoffany, by Haid, <i>fine<br/>proof</i>                                                                       | 1 |
| 1858 | Packer in the Register Office, after Vandergucht, by Saunders,<br><i>proof</i>                                                                      | 1 |
| 1859 | Moody and Parsons, after Mortimer, by Dickinson, <i>proof</i>                                                                                       | 1 |
| 1860 | Foote and Weston in the character of the President and Dr. Last,<br>after Zoffany, by Finlayson, <i>proof</i>                                       | 1 |
| 1861 | A Scene from "She Stoops to Conquer," after Parkinson, <i>proof</i>                                                                                 | 1 |
| 1862 | Munden, Mrs. Orger, &c. in Lock and Key, after Clint, by Lupton,<br><i>proof before any letters</i>                                                 | 1 |
| 1863 | Bannister and Parsons in the Village Lawyer, after De Wilde, by<br>Smith, <i>proof</i>                                                              | 1 |

|      |                                                                                                                                            |   |
|------|--------------------------------------------------------------------------------------------------------------------------------------------|---|
| 1864 | Charles Mathews in four extraordinary Characters, after Harlow,<br>by H. Meyer, <i>proof</i>                                               | 1 |
| 1865 | Liston in Paul Pry, after Clint, by Lupton, <i>proof</i>                                                                                   | 1 |
| 1866 | Liston, Mathews and Blanchard in Love, Law and Physic, after<br>Clint, by Lupton, <i>proof</i>                                             | 1 |
| 1867 | Mrs. Billington as Mandane, a drawing by De Wilde                                                                                          | 1 |
| 1868 | LACY, COMEDIAN TO KING CHARLES II, IN THREE DIFFERENT<br>CHARACTERS, A CURIOUS ORIGINAL DRAWING, PEN AND BISTRE                            | 1 |
| 1869 | Mr. Edwin and Mrs. Wells in Lingo and Cowslip, after Singleton<br>and Downman, by Scott; and the same subject, small, <i>very<br/>rare</i> | 3 |
| 1870 | Quin in the character of Coriolanus, <i>scarce</i> ; Mattocks, &c.                                                                         | 6 |

### PORTRAITS OF DRAMATIC CHARACTERS.

|      |                                                                                                                                                       |   |
|------|-------------------------------------------------------------------------------------------------------------------------------------------------------|---|
| 1871 | Mrs. Abingdon in the characters of Roxalana and Scrub, <i>the latter<br/>scarce</i>                                                                   | 2 |
| 1872 | THOMAS BETTERTON, after Kneller, by Williams, <i>scarce</i>                                                                                           | 1 |
| 1873 | WILLIAM BULLOCK, COMEDIAN, Thomas Johnson fecit, VERY RARE                                                                                            | 1 |
| 1874 | Master Betty in Hamlet and Douglas, after Opie and Northcote, by<br>Heath, <i>with actor's autograph</i>                                              | 2 |
| 1875 | Charles Bannister, after Brown, by J. R. Smith, <i>proof</i> ; the same,<br>whole length, as Polly Peachum: John Bannister, by Smith,<br><i>proof</i> | 3 |
| 1876 | BARTON BOOTH, by George White, FINE UNIQUE PROOF, <i>with a lettered<br/>impression</i>                                                               | 2 |
| 1877 | Spranger Barry, whole length, as Macbeth, J. Gwim del. <i>scarce</i> ;<br>Mr. Blakes, by McArdell, <i>in two different states</i>                     | 3 |
| 1878 | Bowden, by J. R. Smith; Master Betty, by Ward; Berry, by<br>Houston; Mr. Beard, by Faber, &c. <i>proofs</i>                                           | 5 |
| 1879 | Mr. Barrett in the characters of Lingo and Charles Surface;<br>Mrs. Barry, by Paul; Miss Brown as Clara, <i>proof</i> ; Bannister,<br>&c.             | 6 |
| 1880 | Barrington in the character of Teague, <i>a drawing in water-colour</i>                                                                               | 1 |
| 1881 | Bannister in the character of Don Whiskerandos, <i>a drawing in<br/>water-colour</i> , by De Wilde                                                    | 1 |
| 1882 | MRS. CROSS, AFTER HILL, BY JOHN SMITH, <i>fine proof, and lettered<br/>impression</i>                                                                 | 2 |



- 1883 George Cook as Iago, by Ward, *proof*; the same in Sir P. Macsycophant, &c. 4
- 1884 Mr. Cooke as Sir Pertinax Macsycophant, a drawing of Mrs. Crouch, in the Tempest, &c. 6
- 1885 Mr. Cummins in the character of Caractacus, etched by Halfpenny of York, VERY RARE 1
- 1886 Miss Catley, after Lawranson, by Dunkerton, *proof before all letters* 1
- 1887 Mr. Chalmers, in the character of *Midas*, whole length, by Watson, *scarce* 1
- 1888 Theophilus Cibber, by Simon; a drawing of the same in pencil, by Worlidge, in the character of a fine gentleman in Lethe 2
- 1889 Theophilus Cibber, with a pair of horns as Pistol. *N. B. Of this rare print, I never saw another impression—Geo. Daniel.* 1
- 1890 Colley Cibber, after Vanloo; Mrs. Cibber, after Hudson, by Faber 2
- 1891 Miss Duncan, in the character of Maria, a drawing in water-colour, by De Wilde 1
- 1892 Miss Decamp, a drawing in water-colour, by De Wilde 1
- 1893 Madam Davits, after Lely, by Valck, *very fine* 1
- 1894 Mr. Dowton, as Major Sturgeon; Mr. Emery, as Tyke, after De Wilde, by Turner, *proof* 4
- 1895 Mr. Edwin, in the character of Lingo, by Hodges, *fine proof before any letters, and another proof with letters* 2
- 1896 Mr. Elliston, after Harlow, by Charles Turner, *proof before any letters*; the same, as Falstaff, &c. 3
- 1897 Mr. Fawcett, as Dr. Pangloss, after De Wilde, by Annis; Miss Fenton, by Faber; Miss Farren, by Bartolozzi 4
- 1898 Garrick, in the character of Richard III, by Hogarth 1
- 1899 GARRICK, AFTER PINE, BY DICKINSON, *brilliant proof* 1
- 1900 GARRICK, IN HAMLET, AFTER WILSON, *by Mc Ardell, fine* 1
- 1901 GARRICK, IN ABEL DRUGGER, *after Zoffany, by Dixon, brilliant and rare proof* 1
- 1902 GARRICK, AS STEWARD OF THE STRATFORD JUBILEE, *after Vander-gucht, by Saunders, proof, and a fine impression of the same* 2
- 1903 A Christmas School Piece, surrounded by Portraits of GARRICK, FOOTE, COLMAN, CHURCHILL, and B. LLOYD, engraved by Terry, *very curious and perhaps unique* 1

- 1904 NELL GWYNNE, *after Lely, by Valck, scarce* 1
- 1905 NELL GWYNNE, *with wings, by R. Tompson, with six English verses, fine and rare* 1
- 1906 Mr. Harley, in the Strange Gentleman, *coloured*; Grimaldi, as the Clown in Mother Goose; and the copy of George Harrison, as Cardinal Wolsey 7
- 1907 THE VERY RARE MEZZOTINT OF GEORGE HARRIS, IN THE CHARACTER OF CARDINAL WOLSEY 1
- 1908 JOHN HARPER, IN THE CHARACTER OF JOBSON, *by Andrew Miller, rare proof, and a fine impression of the same* 2
- 1909 CHARLES HOLLAND, *by J. R. Smith, very fine proof* 1
- 1910 HENDERSON, IN MACBETH, *after Romney, by Jones, fine proof* 1
- 1911 MR. HENDERSON, *after Gainsborough, by Jones, brilliant proof* 1
- 1912 Henderson, as Falstaff, by Coyte, *scarce*; Hippisley, by Green; and Mr. Howard, by Fisher, *private plate, proof* 3
- 1913 John Kemble, in the character of Rolla, *after Lawrence, by S. W. Reynolds* 1
- 1914 Edmund Kean, in the character of Virginius, *by S. W. Reynolds, fine proof before any letters* 1
- 1915 John Kemble, in King Richard III., *after Hamilton, by Bartolozzi, proof before letters, and etching* 2
- 1916 Knight, the Comedian, *fine india proof*; Edmund Kean, *after Harlow, by Meyer*; John Kemble, *by James Heath* 3
- 1917 John Kemble, *after Shee, by Sharp, fine proof, one before the border, rare*; the same, *by Heath, first proof*; and in the character of Coriolanus, *after Lawrence, by Greatbach, first proof, rare* 6
- 1918 Mrs. JORDAN, AS HYPOLITA, *by Jones, fine proof, before any letters* 1
- 1919 JOHNSTON, IN THE CHARACTER OF GIBBY IN THE WONDER, *after Van Gucht, by Saunders, fine proof, and lettered impression* 2
- 1920 Irish Johnson, as the Copper Captain, *by J. R. Smith, fine proof before any letters* 1
- 1921 Mrs. Knight, a famous Singer, *by Faber*; Nat Lee, *after Dobson, by Watts* 2
- 1922 ANTHONY LEIGH, THE SPANISH FRIAR, *by Smith, proof, and a fine impression of the same* 2
- 1923 Moss in the character of Midas; Munden, in Jemmy Jumps, *both very rare* 2
- 1924 MOSS, IN THE CHARACTER OF BAJAZET, WHOLE LENGTH, PROOF, VERY RARE 1



- 1925 JOE MILLER, *in the character of Teague, by Miller, scarce* 1
- 1926 Moody, in the character of Foiquard, *fine proof before all letters* 1
- 1927 Moody, by Hardy, *proof*; by Houston, and Macklin, *proof* 3
- 1928 Mackay, by Horsburgh; Macready, by Woodman; Lewis, as the  
Copper Captain, *proof*; Mathews, after De Wilde, Liston, &c. 9
- 1929 Mathews, in the character of the Quaker, by De Wilde, a drawing  
in water-colour 1
- 1930 Mrs. Martyr, as Phœbe, a drawing in water-colour, by De Wilde 1
- 1931 WILLIAM PENKETHMAN, by J. Smith, *rare proof, with a fine im-  
pression of the same* 2
- 1932 William Powell, by Okey and Dixon; Batt Platt, in the character  
of Mad Tom, *all rare* 3
- 1933 MRS. OLDFIELD, *by Fisher and Simon, both scarce* 2
- 1934 MISS NORSA, PAINTED AND ENGRAVED *by Bernard Lens, EXCEEDINGLY  
RARE (PRESUMED to be unique, "George Daniel")* 1
- 1935 Parsons, after De Wilde, by Bell, *proof*; Quick, painted and  
engraved by Score, *very scarce* 2
- 1936 Mrs. Prichard, after Hayman, by McArdell; Quin, after Hudson,  
by Faber; and the same, as Sir John Falstaff 3
- 1937 Miss Rose in the character of Tom Thumb, *proof before any letters,  
&c.* 6
- 1938 JAMES SPILLER, J. Bell *fecit. (of great rarity, "George Daniel")* 1
- 1939 THE RIGHT COMICAL L. C. T. I. SPARKS, S. DELANE PINXIT ET  
FECIT, MOST RARE 1
- 1940 TURBUTT IN THE CHARACTER OF SOSIA, A. MILLER *fecit. rare* 1
- 1941 SOWDON IN THE CHARACTER OF CALED, *after Lewis, by A. Miller,  
a print of extreme rarity* 1
- 1942 SHUTER IN THE CHARACTER OF THE OLD MAN IN LETHE, *drawn  
from the life, and etched in aqua-fortis, very rare* 1
- 1943 SHUTER, AS HE SPOKE JOE HAYNES'S EPILOGUE MOUNTED ON AN ASS,  
*scarce* 1
- 1944 SHUTER, HOLDING A MASK IN HIS HAND, *by P. Dawe, rare proof,  
and a fine impression of the same* 2
- 1945 Mr. SWORDS, *Comedian, Leney del. and sculpt. private plate, very  
rare* 1
- 1946 Mrs. Siddons, after Lawrence, by J. R. Smith, *fine proof* 1
- 1947 Mr. Simmons, as Filch in the Beggar's Opera, drawing in water-  
colour, by De Wilde 1

- 1948 The same, in the character of Mother Goose, drawn in water-colour  
by De Wilde, with the engraving 2
- 1949 Mr. Suett, as Endless in "No Song no Supper," drawn in water-  
colour by De Wilde 1
- 1950 Mrs. Shepherd, after Harlow, *proof before any letters*; Mrs. Siddons,  
by Heath, *proof, and fine impression* 4
- 1951 Mrs. Woffington, by McArdell; Mrs. Wrighten, by Laurie; Mr.  
Yeates, by Roberts; a drawing in chalk of Mrs. Wells, &c. 5
- 1952 Robert Wilks and Walker, as Captain Macheath, both by Faber 2
- 1953 Mr. Woodward, as the fine gentleman in Lethe, by McArdell; and  
the same, as Mercutio, *coloured* 2
- 1954 CAVE UNDERHILL IN THE CHARACTER OF OBADIAH, *after Bing, by*  
*Faber, rare* 1
- 1955 MRS. WOFFINGTON IN THE HABIT OF A VOLUNTEER, *a very curious*  
*and rare print* 1
- 1956 Mr. Webster in the character of Comus, *fine proof before any letters* 1
- 1957 Mr. WOODWARD AS PETRUCHIO, *after Vandergucht, by J. R. Snith,*  
*very fine proof, rare* 1
- 1958 JEMMY WARNER the celebrated Clown at Sadler's Wells, after  
Parkinson, by Delegal, *rare print* 1
- 1959 MRS. MARGARET WOFFINGTON *in the character of Mrs. Ford, after*  
*Haytley, by Faber, fine and scarce* 1
- 1960 A drawing in water-colours of Charles Bucke, Esq. 1
- 1961 View of Ranelagh, with Sterne receiving Subscriptions; Frontis-  
piece to the Tragedy of Mariamne, &c. 3
- 1962 The Duke of Dorset's Chaplain, Steward, and Tom D'Urfey, *from*  
*a picture at Knowle, sold by Lyne, rare* 1
- 1963 A Winter's Evening's Conversation, J. Simon fecit.; and the same  
subject, Minheer Van Gought fecit, *both from the picture at*  
*Knowle, very rare* 2
- 1964 The Rev. Mr. Whitfield Preaching at Leeds, 1749, *very rare* 1
- 1965 Caricatures, Fan Mounts, &c., *curious and rare* 15
- 1966 A Portfolio, *half russia*, 21 by 16, sixty leaves paper; and three  
Folios without leaves 4
- 1967 Illustrations to Sharpe's British Classics, *after eminent English*  
*painters, proof impressions* 69
- 1968 STOTHARD. Illustrations of the Works of Fielding, Goldsmith, &c.  
chiefly after Stothard, *proofs on india paper, UNIQUE, being the*  
*only set so taken off* 14



- 1969 Illustrations to Fairfax's Tasso, *unlettered india proofs, presented by the publisher to Samuel Rogers. The only set so taken* 23
- 1970 Illustrations to Harrison's British Novelists and other popular Works, after Burney, *scarce, engraver's proofs, in a volume* 76
- 1971 A complete set of Illustrations to Sir Harris Nicolas's Edition of Walton's Angler, *beautiful proofs on india paper before letters, on large paper, from the private collection of the late Mr. Pickering, in portfolio* 54
- 1972 Mrs. Inchbald's British Theatre. Series of Ninety Illustrations, *rare engraver's proofs, on india paper* 90
- 1973 Canterbury Pilgrimage, after Stothard, by Worthington—two proofs before letters and etching, *very rare*, and proof with open letters 4
- 1974 Inchbald's British Theatre. Series of twenty-two Illustrations, *india proofs before letters*; and twenty-one *unlettered proofs* to Sharpe's British Poets 43
- 1975 Illustrations to Shakespeare, after Stothard, Smirke and others, by Tayler; Puck, after Sir Joshua Reynolds, by Fox, *proofs* 32
- 1976 Illustrations to POPE, his translation of Homer and other of his Works, after Stothard and other eminent English painters, *rare india proofs, before letters, in portfolio* 69
- 1977 Caricatures in colours, by Woodward and Gillray, chiefly by the former, *many of them scarce* 61
- 1978 LONDON AND SUBURBS. View of St. Mary-le-Bone from the Bason, *very scarce*; The English Grotto, near the New River Head, *very rare*; View of the New River Head; The Waterhouse, and other Views, by Hollar; and various places of interest 12
- 1979 Portrait of Martin Folkes, *original drawing*; by Gossett; Robert and Daniel Perreau; Dirty Dick, interior and exterior of his House in Leadenhall Street; and other remarkable characters 16
- 1980 *Drawings*. The Hunting Party and Caliban, clever sketches in pencil by Frederick Tayler 2
- 1981 *Drawings*. English Hospitality, and French Fraternity, *two highly finished drawings by Gillray, in his best manner* 2
- 1982 *Drawing*. Illustration of a Novel, by STOTHARD, R.A., *in indian ink* 1
- 1983 *Drawings*. Drawing for a Frontispiece, by Smirke, R.A., and Engraving; and Leg of a Commode, by Chantry, R.A., for Mr. Watt 3

- 1984 *Drawings.* Views of Islington, Highgate, and Hampstead, *finely executed in pencil by Chatelain*; Churches and Public Buildings, in London, *highly finished in sepia* 16
- 1985 *Drawings.* King John Signing Magna Charta, by Craig, with Engraving; Death of General Wolfe, by Cosway, R.A., *sketch in pencil, &c.* 5
- 1986 *Drawings.* The Old Queen's Head, Islington, in colours, by Stockdale; Canonbury Fields in 1794, with figures and cattle; Islington Old Church, by Galloway; and Queen Elizabeth's Walk, Stoke Newington 4
- 1987 *Drawings.* Portraits of Munden, Fawcett, Oxberry, John Reeve Young, Terry, Russell, Wewitzer, and John Kemble, in character, *highly finished in pencil or indian ink by WAGEMAN* 9

*End of Eighth Day's Sale.*



## NINTH DAY'S SALE.

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### VERY FINE PROOFS AFTER THE PICTURES OF SIR JOSHUA REYNOLDS.

LOT

|      |                                                                                               |   |
|------|-----------------------------------------------------------------------------------------------|---|
| 1988 | Edmund Burke, by James Watson                                                                 | 1 |
| 1989 | JAMES BOSWELL, by Jones                                                                       | 1 |
| 1990 | JAMES BEATTIE, LL.D., by James Watson                                                         | 1 |
| 1991 | SAMUEL FOOTE, by Blackmore                                                                    | 1 |
| 1992 | CHARLES JAMES FOX, by Jones, <i>first proof, with the date 1784</i>                           | 1 |
| 1993 | OLIVER GOLDSMITH, by Marchi, VERY RARE                                                        | 1 |
| 1994 | GARRICK BETWEEN TRAGEDY AND COMEDY, by Fisher                                                 | 1 |
| 1995 | GARRICK, by T. WATSON, <i>very scarce</i>                                                     | 1 |
| 1996 | THE SAME, <i>unique proof before "Prologue" on scroll</i>                                     | 1 |
| 1997 | GARRICK IN THE CHARACTER OF KITELY, by Finlayson                                              | 1 |
| 1998 | DR. HAWKESWORTH, BY JAMES WATSON                                                              | 1 |
| 1999 | DR. JOHNSON, BY W. DOUGHTY, <i>very fine and rare</i>                                         | 1 |
| 2000 | DR. JOHNSON, BY JAMES WATSON, <i>scarce</i>                                                   | 1 |
| 2001 | MISS KEMBLE, BY JONES, with wreath of flowers on tablet; Mrs.<br>ABINGDON, by Sherwin         | 2 |
| 2002 | REV. W. MASON, by Watson, <i>scarce</i>                                                       | 1 |
| 2003 | Mrs. Montagu, J. R. Smith, <i>very fine impression</i>                                        | 1 |
| 2004 | DR. PERCY, by W. Dickinson                                                                    | 1 |
| 2005 | DR. WM. ROBINSON, by J. Dixon, <i>very rare</i>                                               | 1 |
| 2006 | SIR JOSHUA REYNOLDS HOLDING A PORTFOLIO, by James Watson                                      | 1 |
| 2007 | SIR JOSHUA REYNOLDS, by Sherwin                                                               | 1 |
| 2008 | MRS. SIDDONS AS THE TRAGIC MUSE, by Haward, <i>very rare proof<br/>before letters</i>         | 1 |
| 2009 | LAWRENCE STERNE, by E. Fisher, <i>very fine impression before the<br/>plate was cut, rare</i> | 1 |
| 2010 | MRS. SHERIDAN AS ST. CECILIA, by W. Dickinson                                                 | 1 |
| 2011 | HARRY WOODWARD, with a mask in his hand, by Fisher                                            | 1 |
| 2012 | Horace Walpole, by James McArdell, <i>very fine impression, private<br/>plate</i>             | 1 |

ENGLISH PORTRAITS VARIOUS, PRINCIPALLY  
POETS AND AUTHORS.

|      |                                                                                                                                                 |   |
|------|-------------------------------------------------------------------------------------------------------------------------------------------------|---|
| 2013 | JOSEPH ADDISON, BY HOUBRAKEN, <i>fine and rare proof</i>                                                                                        | 1 |
| 2014 | The same, after Kneller, by Smith and Simon, <i>fine</i>                                                                                        | 2 |
| 2015 | BISHOP ATTERBURY, SEATED IN PRISON, IN HIS CANONICALS, with a<br>Portrait of Archbishop Laud in his hand; printed for and sold<br>by Eman Bowen | 1 |
| 2016 | Robert Burns, by Walker and Horsburgh, after Taylor, <i>proofs</i>                                                                              | 2 |
| 2017 | EUSTACE BUDGELL, AFTER FERMIN, BY FABER, MOST RARE                                                                                              | 1 |
| 2018 | Lord Byron, after Phillips, by Turner, <i>proof</i> ; and Robert Bloomfield,<br><i>proof before any letters</i>                                 | 2 |
| 2019 | Sir Richard Blackmore, after Closterman, <i>rare</i> ; Butler, by Vertue,<br><i>fine</i> ; &c.                                                  | 7 |
| 2020 | The three Heads of Charles I., after Vandyke, by Sharp, <i>fine india<br/>proof and etching</i>                                                 | 2 |
| 2021 | GEOFFREY CHAUCER, BY HOUBRAKEN, <i>fine proof</i>                                                                                               | 1 |
| 2022 | WILLIAM CONGRUE, AFTER KNELLER, by Smith, <i>scarce proof</i>                                                                                   | 1 |
| 2023 | Mrs. Centlivre, after Fermin, by Pelham, <i>first state, scarce</i> ; &c.                                                                       | 2 |
| 2024 | Abraham Cowley, by Faithorne, <i>fine</i> ; Corelli, by Smith; Harry<br>Carey, by Faber, <i>first state</i> ; Cartwright, by Lombart; &c.       | 4 |
| 2025 | Charles Churchill, by Burford: Cowper, by Bartolozzi; Campbell,<br>by Cousins; P. Colnaghi, by Easton, <i>private plate</i> ; &c.               | 6 |
| 2026 | JOHN DRYDEN, BY EDELINCK, <i>very fine</i> ; and a View of his House,<br><i>coloured</i>                                                        | 2 |
| 2027 | JOHN DRYDEN, BY HOUBRAKEN, <i>fine and rare proof</i>                                                                                           | 1 |
| 2028 | William Drummond, after Jansen, by Finlayson; Sir W. Davenant,<br>by Faithorne; Dr. Dibdin; &c.                                                 | 5 |
| 2029 | George Daniel, Esq., after Wageman, by Graves, <i>private plate in<br/>different states</i>                                                     | 4 |
| 2030 | Thomas Flatman, <i>proof, rare</i> ; Farinelli, by Wagner; Bishop<br>Fleetwood                                                                  | 4 |
| 2031 | SIR SAMUEL GARTH, by Houbraken, <i>fine proof</i>                                                                                               | 1 |
| 2032 | THE SAME, AFTER KNELLER, BY SMITH, SCARCE PROOF                                                                                                 | 1 |
| 2033 | JOHN GAY, AFTER AIKMAN, by Kyte, PROOF BEFORE ANY LETTERS                                                                                       | 1 |
| 2034 | John Gay, by Miller, Kyte, Smith, and Bickham, the latter a<br>"Deceptio Visus," <i>scarce</i> ; Mr. Gray, by Basire                            | 5 |



- 2035 GUGLIELMUS HOGARTH SE IPSE PINXIT ET SCULPSIT. 1749, VERY FINE,  
FROM THE MABERLY COLLECTION; COLUMBUS WITH THE EGG,  
A RECEIPT FOR THE ANALYSIS OF BEAUTY, WITH HOGARTH'S  
SIGNATURE 2
- 2036 Madam Hughes, after Lely, *scarce, before publisher's name* 1
- 2037 Hayley, after Romney, by Jacobe, *proof*; Rev. James Hervey, by  
Dixon; Aaron Hill, by Hulsbergh, &c.; John Harris, D.D.,  
*private plate* 8
- 2038 Dr. Johnson, surrounded by his Friends, engraved by Walker, *first  
india proof before any letters* 1
- 2039 BEN JONSON, ENGRAVED BY VERTUE, *very fine and rare proof before  
any letters* 1
- 2040 Thomas Killegrew, after Shepherd, by Faithorne, *fine* 1
- 2041 THEODORE HOOK, an original drawing in water colour
- \* \* \* "This drawing was given me by Theodore Hook in the presence  
\* of Tom Hill of Paul Pry memory, in token of his regret for  
having joined Wilson the tippling time-serving Professor of a  
Scotch College in blackguarding the Modern Dunciad, and its  
author in Blackwood's Monthly Mud-cart. GEORGE DANIEL,  
*Canonbury, 1838."*
- 2042 James Sheridan Knowles, a water colour drawing, by Wageman,  
underneath the drawing is written:—
- \* \* \* "Accept this clever effigie of the author of *Virginius*, William  
\* Tell and the Hunchback, from my dear Daniel your attached and  
admiring servant. JAMES SHERIDAN KNOWLES,  
*London, Aug. 14 1841."*
- 2043 Arthur Murphy, painted by Dawe, *fine proof before any letters* 1
- 2044 JOHN MILTON BY HOUBRAKEN, *fine and rare proof* 1
- 2045 JOHN MILTON, BY VERTUE, *proof before the inscription on the tablet  
was altered, and before Vertue's name was removed to beneath the  
plate, very rare* 1
- 2046 JOHANNIS MILTONI EFFIGIES, ob. 1674, æt. 66, by G. Vertue  
A MOST BRILLIANT PROOF 1
- 2047 John Milton, æt. 42, another, æt. 62, and his Bust, all by Vertue,  
*and very fine* 3
- 2048 THOMAS OTWAY, BY HOUBRAKEN, *fine and rare proof* 1
- 2049 MATTHEW PRIOR, BY VERTUE, *proof* 1
- 2050 Matthew Prior, by Simon and Oliver; Mr. O'Brien, by Watson 3
- 2051 Madame Jane Long, Robert Owen, Lord Nelson, Dr. Johnson,  
Charles Lamb, &c. 15

- 2052 Massinger, Brome, and Thomas Middleton, by Cross 3
- 2053 ALEXANDER POPE, AFTER VANLOO, BY FABER  
RARE PROOF BEFORE ANY LETTERS 1
- 2054 ALEXANDER POPE HOLDING A BOOK, BY FABER, PROOF BEFORE ANY  
LETTERS 1
- 2055 ALEXANDER POPE, AFTER JERVIS, BY HOUBRAKEN, THE SMALL PLATE  
PROOF, EXTREMELY RARE 1
- 2056 ALEXANDER POPE, BY HOUBRAKEN, FROM BIRCH'S LIVES, A MOST  
BRILLIANT AND RARE PROOF 1
- 2057 Alexander Pope, by Vertue, Faber, White, Richardson; Mrs.  
Pope, water-colour drawing of Pope's Villa 7
- 2058 The Phiz and Character of ——— a caricature against Alexander  
Pope relating to the Dunciad, *two different plates, both very  
rare* 2
- 2059 MADAM JANE ROBARTS, after Lely, sold by Alex. Browne, *scarce* 1
- 2060 SAMUEL RICHARDSON, AFTER HIGHMORE, BY McARDELL, SCARCE AND  
FINE PROOF 1
- 2061 ROUBILLIAC IN HIS STUDY AT WORK ON THE STATUE OF SHAKESPEARE,  
FINE PROOF BEFORE ANY LETTERS 1
- 2062 NICHOLAS ROWE, BY FABER, SCARCE PROOF 1
- 2063 Allan Ramsay, by White; Roger Payne, by Harding; &c. 5
- 2064 SIR WALTER RALEIGH, BY G. VERTUE, *before the two lines of  
inscription on the right hand corner* 1
- 2065 Sir Walter Scott, after Raeburn, by C. Turner; and the Abbotsford  
Family, after Wilkie, by Graves 2
- 2066 SIR WALTER SCOTT, AFTER LAWRENCE, BY ROBINSON, *first india  
proof* 1
- 2067 The Family of Sir Walter Scott, after Wilkie, by Graves, *first  
india proof* 1
- 2068 Dean Swift, whole-length, in his canonicals, by Miller 1
- 2069 Dean Swift, by Baron, *proof* 1
- 2070 Dean Swift, by Vertue; and a Copy from Miller's Portrait 2
- 2071 Thomas Southerne, after Worsdale, by Simon, *very rare proof, and  
a fine impression of the same* 2
- 2072 SIR RICHARD STEELE, BY SMITH, *very rare proof* 1
- 2073 Mr. Steele, by Simon; and Shadwell the Poet, *proof* 2
- 2074 Earl of Surrey; Sir P. Sidney, by Vertue; Southey, after Lane,  
by Dawe, *proof*; &c. 8
- 2075 WILLIAM SHAKESPEARE, DRAWN BY COOPER FOR THE ENGRAVING FROM  
THE CHANDOS PICTURE, with a *unique proof on india paper* 2



- 2076 William Shakespeare, *a drawing in sepia, from the Felton picture, from the Strawberry Hill collection; with the Engraving, by Trotter* 2
- 2077 WILLIAM SHAKESPEARE, engraved by Duchange, *proof before any letters* 1
- 2078 *Another proof, with the engraver's name* 1
- 2079 WILLIAM SHAKESPEARE, engraved by George Vertue, *proof before any letters, MOST RARE AND FINE* 1
- 2080 WILLIAM SHAKESPEARE, BY HOUBRAKEN, MOST BRILLIANT AND RARE PROOF BEFORE ANY LETTERS 1
- 2081 THOMSON THE POET, ENGRAVED BY BASIRE, FINE AND RARE PROOF 1
- 2082 Thomson, by Basire; Tonson, by Faber; &c. 6
- 2083 Mr. Thomas Wageman, drawn by himself, *in chalk* 1
- 2084 Duke of Wellington, by Fry, *a drawing in sepia* 1
- 2085 Edmond Waller, by Vertue, *first state before the name was altered to Edmund, scarce* 1
- 2086 Sir Christopher Wren, by Smith and Holloway; Wycherley, by Smith; John Wesley seated at a table writing, *scarce* 5
- 2087 Hale the Piper, sold by S. Lyne, *very rare* 1
- 2088 The Compleat Auctioneer, Sutton Nicholls excudit, *very rare* 1
- 2089 The Raree Show, *first state with the right address, very rare* 1
- 2090 Will Sommers, sould by Jenner, *very rare* 1
- 2091 AN INFALLIBLE RECIPE TO MAKE A WICKED MANAGER OF A THEATRE, A PRINT OF THE GREATEST RARITY 1
- 2092 THOMAS BRITTON, *The Musical Smal-Coal Man*, by Simon, *very rare* 1
- 2093 The same, by Thos. Johnson, *scarce* 1

#### PRINTS, FRAMED AND GLAZED.

- 2094 Portrait of Edmund Kean, with admission to see his performance of King Lear, dated 27th May, 1820, *in the autograph of the great Tragedian, gilt frame* 1
- 2095 TRIAL OF QUEEN KATHARINE (usually termed the KEMBLE FAMILY) after Harlow, by Clint, *fine open letter proof, with the head of Shakespeare at the bottom, and the following lines in pencil in the neat autograph of the late Mr. Daniel:—*

All Passions rose—Fear, Horror, Madness, Rage,  
 Alternate mov'd—when Siddons trod the Stage!  
 Then reign'd the tragic Muse enthron'd on high,  
 Awe in her mien, and lightning in her eye!

*gilt frame with plate glass—1*

## 2096 PORTRAIT OF KEMBLE AS HAMLET, after Lawrence

A UNIQUE UNLETTERED PROOF, *being the only one taken off on india paper for the late Mr. Thomas Hurst, who presented it to Mr. Daniel in 1831; gilt frame with plate glass* 1

ADMIRABLE WHOLE-LENGTH ORIGINAL PORTRAITS, IN CHARACTER, OF DISTINGUISHED ACTORS, IN WATER-COLOURS, BY WAGEMAN, FRAMED AND GLAZED.

|      |                                            |   |
|------|--------------------------------------------|---|
| 2097 | Liston in the character of Paul Pry        | 1 |
| 2098 | Mathews as Mons. Morbleu                   | 1 |
| 2099 | Elliston as Sir John Falstaff              | 1 |
| 2100 | Munden as Dogberry                         | 1 |
| 2101 | Fawcett as Autolychus                      | 1 |
| 2102 | Charles Kemble as Mercutio                 | 1 |
| 2103 | T. P. Cooke as William in Black Eyed Susan | 1 |
| 2104 | Edmund Kean as Hamlet                      | 1 |
| 2105 | Harley in the Sleeping Draught             | 1 |
| 2106 | John Reeve as Grizzle in Tom Thumb         | 1 |

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|      |                                                                                                                           |   |
|------|---------------------------------------------------------------------------------------------------------------------------|---|
| 2107 | Emery as Dan in John Bull, by De Wilde                                                                                    | 1 |
| 2108 | PORTRAIT OF BANNISTER AS COLONEL FEIGNWELL, <i>most beautifully executed in crayons by J. RUSSELL, in his best manner</i> |   |

ILLUSTRATIONS OF SHAKESPEARE, BY WRIGHT, IN WATER-COLOURS AND OIL, FRAMED AND GLAZED.

|      |                                                                                         |   |
|------|-----------------------------------------------------------------------------------------|---|
| 2109 | Peter and the Nurse, in Romeo and Juliet                                                | 1 |
| 2110 | Two Scenes from the Merry Wives of Windsor                                              | 2 |
| 2111 | Scene from Henry IV.                                                                    | 1 |
| 2112 | Sir John Falstaff and the Merry Wives of Windsor, <i>in oil</i>                         | 1 |
| 2113 | ILLUSTRATIONS OF SHAKESPEARE in three compartments, <i>in oil, gilt and maple frame</i> | 1 |

MINIATURE PORTRAITS OF POPULAR ACTORS.

|      |                                                                                                                                              |   |
|------|----------------------------------------------------------------------------------------------------------------------------------------------|---|
| 2114 | Miniature Portrait of J. P. Harley when young, <i>highly finished on ivory; see note at the back in the autograph of the late Mr. Daniel</i> | 1 |
|------|----------------------------------------------------------------------------------------------------------------------------------------------|---|



- 2115 Miniature Portrait of John Edwin, the celebrated Comedian; *a presentation to Mr. Harley by C. Mathews, July 20th, 1832, in the autograph of the latter* (with Engraving) 1
- 2116 Miniature of David Garrick as Kitley, in Every Man in His Humour, *beautifully executed and engraved* 1
- 2117 MINIATURE PORTRAIT OF SHAKESPEARE, by OZIAS HUMPHRY, *highly finished and very fine, in morocco case* 1
- 2118 MINIATURE PORTRAIT OF MRS. ABINGTON, the celebrated Actress, by PINE, of Bath, *exquisitely wrought* 1
- 2119 ORIGINAL MINIATURE OF DAVID GARRICK, by PINE, of Bath, *of the same exquisite finish* 1
- 2120 Garrick between Tragedy and Comedy, *finely executed on ivory in indian ink, in oval setting* 1

### PORTRAITS OF EMINENT ACTORS, IN OIL.

- 2121 CURIOUS OLD PORTRAIT OF SHAKESPEARE, *in oil* 1
- \* \* \* Bought at the sale of Mr. Symes's effects, at Old Canonbury Tower, by the late Mr. Percival the Banker, by whom it was presented to Mr. Daniel: *see account at the back in the autograph of the latter; cotemporary carved frame.*
- 2122 Portrait *in oil* of BEN JONSON 1
- \* \* \* Presented to Mr. Daniel by the late Mr. Horace Rodd, whose letter is at the back.
- 2123 Whole-length Portrait of GARRICK, *in oil*, leaning against the Bust of Shakespeare, with Temple of Shakespeare in his Garden at Hampton 1
- \* \* \* Purchased immediately after the decease of Mrs. Garrick; *see note at back in Mr. Daniel's autograph.*
- 2124 Henderson in the Character of Falstaff, *small whole-length, in oil* 1
- 2125 PORTRAIT OF BETTERTON 1
- 2126 John Kemble in the Tent Scene in Richard III, by W. HAMILTON, R.A. 1
- 2127 Suett as Bayes, by De Wilde 1
- 2128 Suett as Colonel Oldboy, by De Wilde 1
- 2129 Liston as the Clown in Measure for Measure 1
- 2130 Knight as Sim in Wild Oats, by Clint 1
- 2131 Macready as Macbeth, *the engraved picture*, by De Wilde 1
- 2132 Farren as Lord Ogleby, *a sketch* 1
- 2133 Shakespeare and Garrick, *painted on glass, in oval, rare and curious* 2

PORTRAITS OF EMINENT MEN, FRAMED AND GLAZED.

- 2134 Miniature Portrait of SIR WALTER SCOTT, *beautifully executed on ivory after the picture by Raeburn, ornamental frame* 1
- 2135 Drawing in pencil of the Illustrious Author, from a bust by Harland, *highly finished* 1
- 2136 Whole-length miniature Portrait of Napoleon I, taken from life by J. Barlow, while on board the Bellerophon 1
- \* \* See note at the back, in which Mr. Daniel designates it "a very characteristic likeness."
- 2137 Portrait in water-colours of James Boswell 1
- \* \* An admirable reduced copy by Harding, of the picture by Sir Joshua Reynolds, with the following attestation:—"This is a most exact copy of the original portrait painted by Sr. J. R. which was a perfect and very characteristick likeness of Mr. Boswell  
Ed. Malone."
- 2138 Portrait of Dr. Johnson, *in oil, on cardboard* 1
- 2139 PORTRAIT OF DR. JOHNSON, after the picture by Sir Joshua Reynolds, *in black chalk heightened with colour* 1
- 2140 WHOLE-LENGTH PORTRAIT OF QUEEN ELIZABETH, by STOTHARD, R.A.

*End of Ninth Day's Sale.*



## TENTH DAY'S SALE.

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BEAUTIFUL DRAWINGS IN WATER-COLOURS, BY  
THE BEST ARTISTS, FRAMED AND GLAZED.

---

S. AUSTIN.

LOT

- 2141 A beautiful Village Scene, with figures buying vegetables at the door of a cottage; *a very charming example* 1

S. AUSTIN.

- 2142 View on the Thames, near Chiswick, with figures in the foreground; *a fine artistic example* 1

G. BARRETT.

- 2143 A MAGNIFICENT COMPOSITION, with figures driving sheep and cattle in the foreground, the landscape enriched with water and various picturesque objects; *a very fine specimen of the master* 1

BARRETT.

- 2144 A Composition, *fine effect of sun-set* 1

C. BENTLEY.

- 2145 Landscape, with mill and rainbow; *a fine specimen of the master* 1

H. BROWN.

- 2146 The Old Parish Church at Stoke Newington 1

G. CATTERMOLLE.

- 2147 Death of Richard II. 1

## T. S. COOPER, R.A.

- 2148 AN INN YARD, with Cows, one of which is lying down, and carrier's cart, inscribed "Hendon and London," T. S. Cooper, 1835; *admirably drawn and coloured* 1

## DAVID COX.

- 2149 VIEW ON THE THAMES, with Lambeth Palace on the right and the Old Westminster Bridge in front, two figures in a boat occupying the centre of the river; *a very fine specimen, with beautiful effect of colour* 1

## D. COX.

- 2150 Pier at Dieppe, with shipping, boats and numerous figures; *a fine drawing, carefully finished* 1

## D. COX.

- 2151 Pier at Dieppe, with shipping and figures, *very fine* 1

## D. COX, JUN.

- 2152 Dover Harbour, with shipping 1

## CRUIKSHANK.

- 2153 Swearing a Yokel over the Horns at Highgate; *the very clever original drawing, in colours* 1

## DEWINT.

- 2154 COAST SCENE, Isle of Wight, with boats and figures in foreground, *very finely treated* 1

## DEWINT.

- 2155 A LANDSCAPE, with rippling brook and figures; *an important work of the master, plate glass* 1

## EDRIDGE.

- 2156 Infant Samuel, after the celebrated picture by Sir Joshua Reynolds, *extremely fine* 1

## HARDING.

- 2157 View of Scarborough, with castle and lighthouse, shipping and boats with figures; *a very charming specimen, executed with the artist's usual care and precision* 1



## HILTON, R.A.

- 2158 Frontispiece for a Prayer Book, *the engraved drawing in indian ink* 1

## PROUT.

- 2159 Mayence, with View of Cathedral, and many figures in front; *a carefully finished and beautiful drawing* 1

## PROUT.

- 2160 INTERIOR OF A FOREIGN CATHEDRAL, with many figures in the attitude of devotion; *a very fine drawing, in the best manner of the artist* 1

## PROUT.

- 2161 The Watermill, with figures 1

## PYNE.

- 2162 VIEW OF ARUNDEL CASTLE; *a very powerful and remarkably fine example in the artist's best manner, painted in 1842* 1

## ROBSON.

- 2163 Lake Scenery, with View of the Grampian Hills, *very finely painted* 1

## C. STANFIELD, R.A.

- 2164 SKIDDAW AND SADDLEBACK from Bolton Moor, with figures in the foreground, *a beautiful drawing* 1

## C. STANFIELD, R.A.

- 2165 STONHOUSE BRIDGE, Plymouth, with boats and figures; *an exquisite and powerful example* 1

## C. STANFIELD, R.A.

- 2166 DUMBARTON CASTLE, *an exquisite specimen of the highest finish* 1

## C. STANFIELD, R.A.

- 2167 MOUNTAIN SCENE, with elephants and figures in the foreground; *a very elaborate and beautiful example* 1

## STOTHARD, R.A.

- 2168 ILLUSTRATION TO SPENSER'S EPITHALAMIUM; *a most beautiful and elegant drawing, full of refinement, from the collection of Samuel Rogers* 1

## STOTHARD, R.A.

- 2169 Shakespeare seated on a Pedestal between Tragedy and Comedy 1

## STOTHARD, R.A.

- 2170 SCENE FROM SHAKESPEARE'S MIDSUMMER NIGHT'S DREAM; *exquisitely finished in colours, engraved* 1

## STOTHARD, R.A.

- 2171 Figure of Victory standing on a Globe, holding a laurel wreath in each hand over the heads of Nelson, Howe, and other illustrious heroes, *finely executed in indian ink* 1

## T. STOTHARD, R.A.

- 2172 The Age of Innocence, *the engraved drawing* 1

## TAYLOR.

- 2173 The Sluice House, Islington, near Hornsey House 1

## UWINS, R.A.

- 2174 The Sacrifice of Abel, *finely painted in oil; from the Duroveray collection* 1

## WESTALL, R.A.

- 2175 Illustration of a Ballad, the figures beautifully grouped and drawn, *a very fine example in oil* 1

## WESTALL, R.A.

- 2176 Narcissus, *a very fine example* 1

## WESTALL, R.A.

- 2177 Venus and Æneas, engraved for the illustration of Homer; *from the Duroveray collection* 1  
 2178 Illustration to Beattie, *from the same collection* 1  
 2179 The Poet Cowper seated, contemplating his Mother's Picture 1  
 2180 Shakespeare's Dream 1



## WHEATLEY, R.A.

- 2181 Cottage Door, with figures, *painted in 1797* 1

## WILKIE, R.A.

- 2182 THE ABBOTSFORD FAMILY; *a magnificent and highly interesting work in the distinguished artist's most careful manner, signed D. Wilkie, 1817* 1

- 2183 The Ecce Homo, after the picture by Correggio in the National Gallery, by Wageman; *a very highly finished drawing* 1

MISCELLANEOUS OBJECTS OF ART, INTEREST,  
AND CURIOSITY.

- 2184 AN URN-SHAPED VASE of elegant form, with two handles, the foot and lid of exquisite flagee work, enriched with the most delicate ornamentation 1

\* \* \* This beautiful object belonged to the celebrated JOHN EVELYN, as attested by Mr. Upcott, whose letter accompanies it on its presentation to Mr. Daniel.

- 2185 A Snuff Box of wood, formed of a lion, ornamented with grotesque figures 1

- 2186 An ivory Snuff Box formed of crouching lion, and Chinese Shoe finely carved in wood 2

- 2187 Bronze Medallion on the opening of the Royal Exchange, with the head of Sir Thomas Gresham on the obverse and interior of the Royal Exchange, with the Statue of the Queen, on the reverse, *finely executed by Wyon, R.A. in a case* 1

- 2188 A CASKET of octagonal form, with conical lid on hinge, surmounted by the BUST OF SHAKESPEARE, beautifully carved by Sharp, from the FAMED MULBERRY TREE, with vine leaves and grapes within ornamented arches, above which are various decorations profusely distributed

\* \* \* THIS HIGHLY INTERESTING RELIC was formerly in the possession of DAVID GARRICK, and presented by him to his most intimate friend and patron Sir William Rush of Wimbledon, and may be justly ranked NEXT IN POINT OF BEAUTY TO THE MEMORABLE CASSOLETTE nobly presented by the late Mr. Daniel to the British Museum.

## 2189 GARRICK'S CANE

1

\* \* \* The following interesting note is in the handwriting of the late Mr. Daniel: "This fine Malacca Cane, gold mounted, was presented by *David Garrick* to *King* the Actor, and he used it as a stage dress cane, in *Lord Ogleby*, *Sir Peter Teazle*, &c. &c. *King* gave it to *John Bannister*, who adopted it for *Doctor Pangloss*, *Caleb Quotem*, &c. &c. Bannister gave it to his friend and protégé *John Pritt Harley* (MY dear friend), who put it to the same use, and also in a variety of other characters; for he was very proud of it, and prized it highly. It was purchased at his sale ('*Lot 535, A fine Malacca Dr. Pangloss Cane, gold mounted,*') on Thursday, 25th Nov. 1858, for £2. 2s. Harley was very fond of telling its pedigree, and boasted that (inspired by its traditional associations) he always played with more *spirit* when he had it in his hand."

- 2190 THE SNUFF BOX OF BUNBURY THE ARTIST, GOLD MOUNTED, with interior of a well known village club and figures, one of whom, a dignitary, is in the act of squeezing a lemon into a punch bowl, *finely painted on the lid by Bunbury, from whose collection it passed into that of Mr. Daniel* 1
- 2191 A small ivory Scent Bottle, 17th century, finely carved with figures and ornaments in relief 1
- 2192 A Spoon of box-wood, the handle formed of whole length figure playing the cymbals, 17th century 1
- 2193 A bone Apple Scoop, the bottom of the handle formed of a monkey surmounted by a hoof; *from the collection of John Evelyn* 1
- 2194 A silver Snuff Box, finely embossed and chased, with subject of the Saviour and the Woman of Samaria at the Well within arabesque ornaments on the lid 1
- 2195 A silver filagree Pomander of pear-shape, with chain, *an exquisite specimen* 1
- 2196 Two pairs of Buckles, worn by DAVID GARRICK when he took his last leave of the stage in *Don Felix*, and presented by him to Mr. Austin the Actor 4
- 2197 A small gold-mounted ivory box, fitted with bottles, pencil, seal, and other writing materials 1
- 2198 A Cribbage Board, finely carved by Sharp, from the SHAKESPEARE MULBERRY TREE; *from the Garrick collection* 1



- 2199 THE FARMER'S RETURN, a group of four figures, in high relief, carved in oak, in richly carved frame, embellished with oak leaves and acorns; *from the Garrick collection (subject engraved)*  
15 inches by 12. 1
- 2200 An Admission to the Pit of Drury Lane Theatre in 1773, in the Autograph of D. Garrick, *gilt frame, glazed* 1
- 2201 Portrait in profile, in black, of Gray the Poet, by Mr. Mapletoft, in 1763, *gilt frame and glazed; from the Strawberry Hill collection* 1
- 2202 A CRUCIFIX, IN HARD WOOD, *of the most exquisitely minute and elaborate workmanship*; the Blessed Virgin is standing at the foot weeping, covered with rich drapery, and rests on a pedestal of very beautiful design, ornamented with cherubs' heads and projecting foliage, *with glass shade* 12 inches high. 1
- \* \* \* THIS EXQUISITE DESIGN IS WORTHY OF BENVENUTO CELLINI, TO WHOSE INIMITABLE SKILL IT IS CONFIDENTLY ATTRIBUTED, AND THE PLINTH BY GRINLING GIBBONS, THUS PRESENTING A RARE COMBINATION OF ARTISTIC TALENT OF THE HIGHEST MERIT.
- 2203 A square Persian Jewel Box, painted with beautiful decorations of a very rich and elegant character, in different colours, with musical alarum to the lock 8 inches by 7. 1
- 2204 NELSON. Admission of W. J. Roper, Esq. to the Funeral of Lord Nelson, signed Isaac Heard, Garter, formed from the wood of THE VICTORY 1
- 2205 A Fan Mount, finely painted in body colour, with subject of Antony and Cleopatra, and numerous attendants, *in old frame, with glass; from Strawberry Hill* 1
- 2206 A fine Flask, of early leather work, and an oval Vessel for Scent, silver-mounted and beautifully carved in compartments 2
- 2207 A square Box, inlaid with silver, with or-molu hinges and clasps 6½ inches by 5. 1
- 2208 A pair of early Nutcrackers, of curious construction, *finely carved in box-wood* 1
- 2209 A Pack of Cards, with curious comic devices in colours 52
- 2210 A Silver-mounted Ivory Snuff Box, with the Head of CHAUCER on the lid, *very finely carved in high relief* 1
- 2211 A Snuff Box, of Mother-o'-pearl, the lid ornamented with minute shells, encircled by a beautifully chased border 1

- 2212 A Two-edged Claymore, with pierced hilt 1
- 2213 A small Etruscan Amphora, with various ornaments in black on yellow ground; *from Strawberry Hill* 7½ inches high. 1
- 2214 An Egyptian Figure of a Mummy, *a very beautiful specimen in porcelain, with five horizontal lines of hieroglyphics* 5½ in. high. 1
- 2215 A SMALL POLISHED IVORY VASE, with cover, *of beautiful form, and of the finest quality* 1
- 2216 A BRONZE EQUESTRIAN STATUE OF A KNIGHT, in armour (THE DUKE OF SAVOY), on richly caparisoned horse, *a most spirited work, of exquisite proportions and finish, on marble plinth* 1
- 2217 A BUST OF SHAKESPEARE, *exquisitely carved in ivory by Cheverton, a highly finished work, on marble column resting on a rose-wood circular stand, with glass shade* 1
- 2218 Three Persian Figures, richly draped and painted, the head dress painted and gilt, *finely carved in ivory* 3
- 2219 A whole length Figure of a Persian of distinction, in rich attire, the dress elaborately carved and ornamented with colour, *finely executed in ivory* 1
- 2220 A whole length Figure of a Persian Lady in richly ornamented costume, *finely carved in ivory* 1
- 2221 A Figure of a Saint in richly flowing drapery, *finely executed in ivory* 1
- 2222 A whole length Figure of a Mendicant, *most spiritedly carved in ivory* 1
- 2223 A pair of elegant Vases of the Crater-form, of the beautiful Derbyshire Spar, *on black plinths* 5½ in. high. 2
- 2224 Napoleon leaving the Courtyard of the Palace of Fontainebleau for Elba, *drawing in colours with many figures, by an eye-witness* 1
- 2225 View of Old Copenhagen House, with many figures, *painted in oil; and an Old House at Islington* 2
- 2226 Rothschild and Ripley, two clever characteristic portraits in pen by the late Mr. Daniel 2
- 2227 The Old Church, Hampstead, *in water colour, from the collection of the late George Steevens* 1



## RARE TOKENS, COINS, &amp;c.

- 2228 *O. P. Row.* A curious and rare Token, representing John Kemble crowned with a fool's cap between a horn and a rattle 1
- 2229 Silver Medal of John Philip Kemble on his retirement from the Stage, by Warwick 1
- 2230 Silver Theatrical Admission Ticket in 1739, with the head of Shakespeare in relief, inscribed Jasper Esq. *extremely rare* 1
- 2231 *Garrick.* Token of David Garrick in silver, three others in copper, and another in wedgewood, and Litchfield Token with head of Dr. Johnson 6
- 2232 *Mother Red Cap.* Token of the Landlord of the Mother Red Cap, Holloway, in 1667, *said to be* UNIQUE 1
- 2233 *Boar's Head.* Token of the Landlord of the "Boar's Head," Great Eastcheap, before the Fire of London, *said to be* UNIQUE 1
- 2234 *Mermaid Tavern.* Token of this celebrated Tavern, *rare* 1
- 2235 Newington Penny Token, engraved in "Nelson's History of Islington," of which Mr. Daniel says, "I know of but one other." 1
- 2236 Two old Theatrical Pass Tickets, and curious brass Tobacco Stopper, temp. Charles I. 3
- 2237 William I. Pennies, 2; Southwark, Henry III. Penny: Northampton, Henry VIII. Groat; Elizabeth, Threepence; Sixpences, 3, one milled; Charles I. Tower Twopence; Greek and Roman Copper Coins 18

## ARTICLES IN SILVER.

- 2238 A DOUBLE CUP IN SILVER. It takes the form of a lady in an elaborate dress, embossed with ornaments of fruit, flowers, and various devices finely chased. She holds in her hand a smaller cup, which hangs on a swivel, supported by caryatides, the whole of rich and beautiful design and workmanship 1

\* \* It is from Strawberry Hill, and was figured in the "Illustrated London News," August 3rd, 1861.

- 2239 A HANAP OR COVERED CUP, *in silver gilt*, ornamented on the bowl with bulbs and arabesque ornaments, and projecting foliations on the stem; the cover finely chased, surmounted by a gilt figure standing on a globe, surrounded by devices in relief 1

- 2240 A SMALL SILVER CANDLESTICK, supported by a figure in the dress of a Harlequin, standing on a raised surface, covered with ornaments in relief, *a fine specimen* 1
- 2241 A silver-gilt Apostle Spoon, with twisted perforated handle finely chased, and terminal figure holding an anchor 1
- 2242 Another very fine specimen, with two terminal figures, one holding a cross, the other an anchor 1
- 2243 Another, with finely twisted handle, terminating with goat which a figure is milking 1
- 2244 An Apostle Spoon; and two others, *plain* 3
- 2245 Early silver Sugar Tongs, formed of the human figure holding in each hand a circular twisted snake elaborately engraved 1

### POTTERY AND PORCELAIN.

- 2246 A Hot-water Dish with cover, beautifully decorated with gold and colours of the richest character, being a portion of the dinner service manufactured by Chamberlain for the City Corporation who presented it to the illustrious LORD NELSON 1
- 2247 An oval Dish, of same fabric and rich design 1
- 2248 A small Bason with cover and stand, forming another portion of the presentation to the great hero 1
- 2249 A pair of Majolica Plates, painted with Return from the Hunt and pastoral subjects in landscapes 2
- 2250 A pair of Sèvres Plates, turquoise ground, in the centre of each are exquisitely painted birds of the richest plumage in a landscape, surrounded by borders of gold of beautiful design 2
- 2251 A Worcester Jug, most profusely decorated with flowers and devices of the most gorgeous character, profusely enriched with gold 1
- 2252 WHOLE LENGTH FIGURE OF SHAKESPEARE, with flowing mantle, the inside tinged with rose colour; his right arm rests on books lying on a pedestal, hanging from which is a scroll inscribed with quotation from his works, *partly gilt, and enriched with colour, of Derby manufacture* 12 in. high. 1
- 2253 WHOLE LENGTH FIGURE OF MILTON, with flowing mantle, the left arm resting on books placed on a column, on which is portrayed in relief the Expulsion from Paradise 12 in. high. 1
- \* \* \* THE COMPANION FIGURE, of the same beautiful fabric, finely tinged with colour and enriched with gold.



- 2254 A BUST OF SHAKESPEARE in mantle, enriched with gold, *the head delicately tinged with colour* 9 in. high. 1
- 2255 A Punch Bowl, enamelled with grotesque figures, birds, flowers, and various devices in great profusion, *presenting a very rich appearance* 14½ inches in diameter. 1
- 2256 Another, of smaller size, painted with Chinese figures, birds, and other decorations 1
- 2257 A pair of Chinese Vases, with gilt handles, beautifully painted with figures, insects and flowers in great variety 5 inches high. 2
- 2258 A pair of Match Pots, beautifully painted with flowers, heightened with gold 4 inches high. 2
- 2259 A pair of small Vases, covered with raised flowers, on gilt feet, and a round Chinese Vase, the handles formed of three figures 3
- 2260 A GROUP OF TWO GRACEFUL PASTORAL FIGURES of Lovers, in gay attire, animated with hope, with dog lying at their feet, amidst raised flowers, *most delicately coloured, Dresden manufacture of fine quality* 6½ inches high. 1
- 2261 A PAIR OF DANCING FIGURES, *very finely executed, and presenting beautiful specimens of the Kronenburg porcelain* 6 inches high. 1

### BEAUTIFUL CHELSEA PORCELAIN.

- 2262 A FIGURE OF JUSTICE, in richly floreated dress, with green mantle lined with rose colour, gracefully folded over the left shoulder; she is standing on a pedestal of pierced work, ornamented with gold and colour; *of beautiful proportions and of high finish* 12 inches. 1
- 2263 SIR JOHN FALSTAFF, in the rich attire peculiar to this celebrated character, *finely moulded and highly finished* 11 inches high. 1
- 2264 AN OR-MOLU CANDELABRUM for two lights, in the centre a figure, in the richly chequered garb of a Harlequin, is seated on the trunk of a tree; raised flowers of beautiful colour, proceeding from foliage, supporting the nozzles 1
- 2265 A Figure of a Warrior, a cock standing at his feet, a lady playing on the lute and figure playing on the bagpipes, in three separate groups, two of them seated and the other standing in a bower elaborately enriched with raised flowers and foliage, each with socket for one light 8 inches high. 3

- 2266 A pair of Sitting Figures, one of whom is playing the lute and the other the bagpipes, each attended by a dog, in floreated dress, with raised flowers and gold decorations  $6\frac{1}{2}$  inches high. 2
- 2267 A pair of Youthful Figures, one of whom is playing the clarionet, in the richest attire, standing on pedestals adorned with raised flowers and other decorations 7 inches high. 2
- 2268 A pair of whole-length Figures, Male and Female, each holding a branch, enriched with foliage and raised flowers, with socket for candle, the latter having bouquets in the folds of her dress which is elaborately decorated 10 inches high. 2
- 2269 A PAIR OF FIGURES, whole-length, in rich dress, the lady having flowers in her lap presents a bouquet to her lover, who in return is offering a piece of fruit, which he has taken from a basket held in his left hand, *the figures are admirably modelled, of beautiful colour, and of fine quality* 10 inches high. 2
- 2270 A PAIR OF FIGURES, of elaborately decorated work of the richest colour, each attended by a dog; the male figure carries a gun, and the female a dead bird; with raised flowers and other beautiful ornamentation 8 inches high. 2
- 2271 A PAIR OF MALE FIGURES, richly habited, one with flute and the other beating the tambourine, with raised flowers at the base, *beautiful specimens* 8 inches high. 2
- 2272 A pair of Figures, Harlequin and Clown, in appropriate costume  $5\frac{1}{2}$  inches high. 2
- 2273 A finely painted Vase, with raised flowers of vivid colours  $7\frac{1}{2}$  inches high. 1
- 2274 A Candlestick, formed of a branch, with rich foliage and flowers, supported by a nude figure of a child, seated on a pedestal decorated with flowers 8 inches high. 1
- 2275 A Seated Figure, with broad brimmed hat, holding flowers in his hand, with dog by his side in a sitting posture, *finely modelled and beautifully painted* 1
- 2276 Three Figures, one holding a cock, beautifully painted and ornamented with flowers and fruit, *of fine quality* 3
- 2277 A Winged Figure, in a walking attitude, preceded by Cupid holding a torch, *of fine quality, slightly tinged with colour* 1
- 2278 Woman with basket, whole-length Figure of an Actor, and a Fox, *fine* 3













BAKER, LEIGH & SOTHEY.

THE FIRM COMMENCING WITH SAMUEL BAKER IN

1744.

SOTHEY, WILKINSON & HODGE.

1864.













